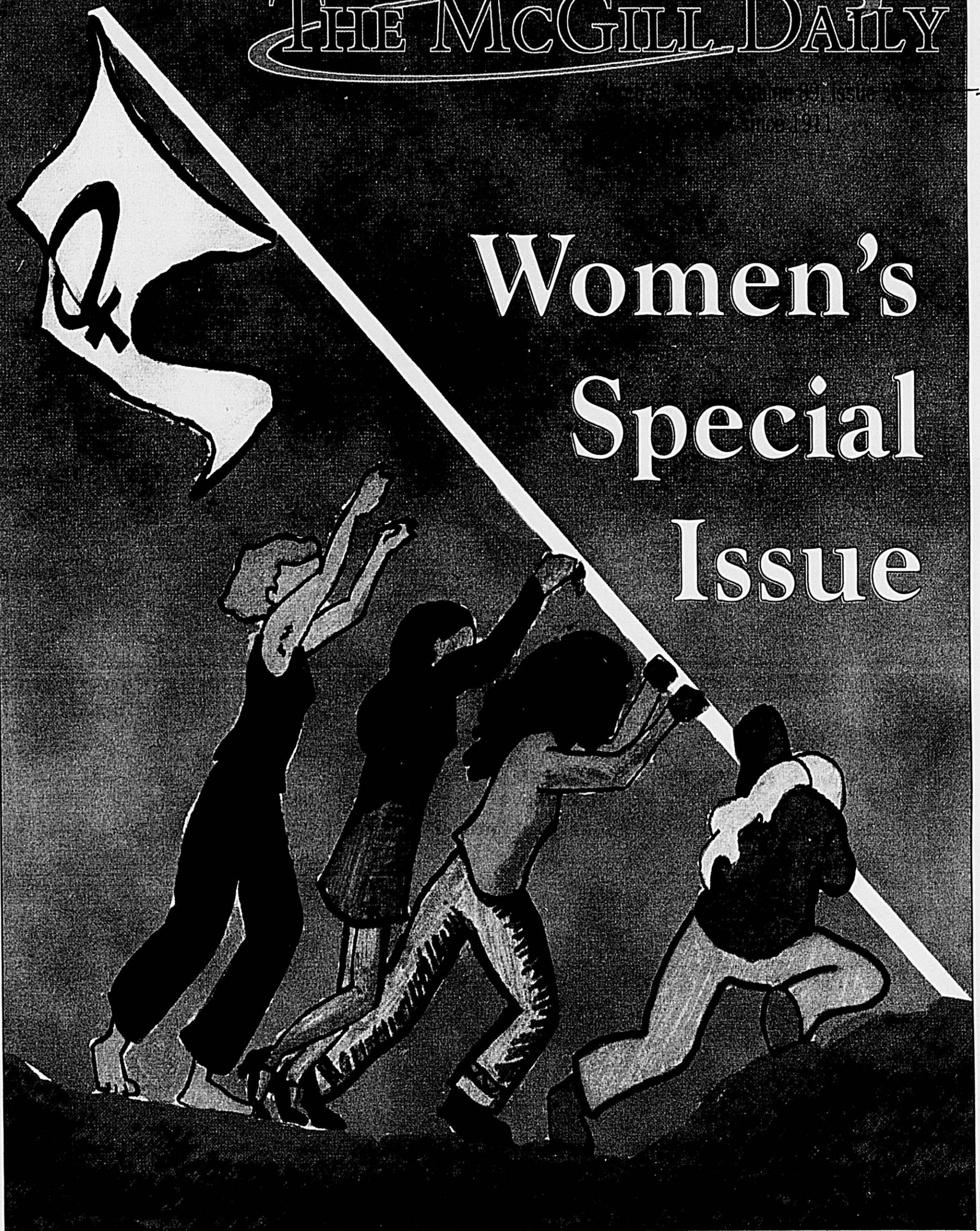


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THE MCGILL DAILY

Volume 85, Issue 1
September 1991

Women's Special Issue



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The Daily's SSMU Prognosticators make their picks – pg. 4

Culture –

McGill Drama Festival has breadth and depth – pgs. 16 & 20

news-briefs



CANDIDATES DUKE IT OUT AT DEBATE AT BMH

In a debate organized by the First Year Committee of Council, candidates running for the upcoming SSMU elections were given another chance to win over voters.

Louis-Philippe Messier and Jeremy Farrell, running for VP Community and Government, were the first slate featured at the debate. Both spoke of the importance of lobbying for more funds from the government and solidifying McGill's links to the community and student movement. Differences arose over the idea of SSMU joining la Federation Etudiante Universitaire de Quebec, a nationalist student organization. Messier said that SSMU would be in a stronger lobbying position if it joined the organization, while Farrell said that SSMU was better off focusing on its efforts with the less controversial Canadian Alliance of Student Associations.

VP Clubs and Services was the next slate featured, and candidates Akin Alaga, Chris Gratto, and Andre Nance all related their ideas of how student clubs could be enriched and more people could be encouraged to join.

Five candidates running for VP

Communications and Events were subsequently given the opportunity to present their platforms. Mark Chodos sung his platform to the laughter of the crowd, Pete Wielgosz had a clan of supporters wearing masks, Jesse Andrews joked about being the only female candidate for this slate, Kosta Dritsas presented his idea for a SSMU Rant Line, and Bob Tarle explained that his name is spelled "B-O-B." All candidates appear to have experience organizing events.

The candidates running for VP University Affairs all emphasized the importance of increasing students' voices in the decision-making process of the administration. When asked what they would each do if confronted with a student senator who confessed to breaching the confidentiality of senate, Amarkai Laryea said that he would turn that person in, Jacque Poitras said the same, noting that a person must face the "consequences of their decisions," and Clara Peron spoke about the need to protect that student's rights.

The three candidates running for the position of VP Operations all discussed their relevant experience. While Jay Antao and Arif Chowdhury explained that they did not support the CBA because of the secrecy of the deal, Kevin McPhee said that he wanted SSMU finances to be more transparent, but would vote for the CBA anyway.

Finally, presidential hopeful Wojtek Baraniak discussed his experience with SSMU, as well as the things he wanted to accomplish next year, such as his Anti-Poverty Action Centre. Tamana Kochar also emphasized her experience with

SSMU and pledged to get the McGill daycare up and running. Rom Severino made it clear that he had no experience with SSMU and said that SSMU was too far removed from students and needed to be more personable.

Finally, Board of Governors candidate Zach Dubinsky said he would try to kick executives of environmentally unfriendly corporations off the Board and replace them with students, while Matt Wyndowe talked about his SSMU experience and his desire for more student representation on the Board.

-Gloria Terez



CRO Flicker: happy with turnout

ELECTION TURNOUT HIGHER THAN AVERAGE

Preliminary reports have the turnout in this week's SSMU elections approaching record highs. As of yesterday, 3,677 ballots had been cast from a potential electorate of 15,972 students, for a turnout of slightly more than 23%. Last year's turnout was approximately 18%.

"This is much more than in previous years, and voting is traditionally heaviest on the last day," said Chief Returning Officer Paul Flicker. Polls close today at 5pm.

-Ben Errett

DISCOVER MCGILL PROGRAM TO IMPROVE ORIENTATION

A new orientation program that will show incoming students much of the university in one day has been planned for the fall, Dean of Students Rosalie Jukier said at Senate yesterday.

"This will hopefully help the 4,000 entering students negotiate the McGill maze and adapt to university life," Jukier said.

The program will combine university orientation with faculty and departmental information sessions. Jukier said that the program is based on a similar orientation day at the University of British Columbia.

"It had been done at Macdonald campus for some time, but UBC has shown that it can be done on a larger scale," Jukier said.

-BE

STUDENT PRESS AD AGENCY SUES WEB COMPANY FOR \$5-MILLION

WINNIPEG (CUP) - The advertising agency for Canada's largest student press organization is suing a national multimedia firm for \$5-million.

Campus Plus recently launched a lawsuit against ProfessorJones.com, a company which owns a national student-focused magazine, a portal website and is involved in washroom advertising.

The ad agency, which is owned by Canadian University Press (CUP), a national student newspaper co-operative that represents more than 70 campus papers across Canada, is also suing its former executive director.

Nigel Pleasants resigned from Campus

Plus this past January, at which time he accepted employment from ProfessorJones.com.

The ad agency alleges that Pleasants breached the non-competition clause in his contract which bars him from working for a directly competitive company for a minimum of two years following the termination of his employment with Campus Plus.

"Pleasants has breached five clauses in his employment contract with Campus Plus and has acted in a conflict of interest," Tariq Hassan-Gordon, CUP president and chair of Campus Plus, wrote in a court affidavit. "While employed with Campus Plus, he was privy to confidential... information that would give a competitor like ProfessorJones.com Inc. an unfair competitive advantage over Campus Plus."

The ad agency is also seeking a court injunction barring Pleasants from working for ProfessorJones.com. The injunction is scheduled to be heard in a Toronto court in April.

In his court affidavit, Hassan-Gordon also said Pleasants breached his contract by accepting equity from ProfessorJones.com.

"[Pleasants] never would have been in a position to get that offer if he wasn't executive director for Campus Plus," he wrote.

ProfessorJones' CEO Alex de Bold is on vacation and could not be reached for comment.

Campus Plus is seeking \$5-million in damages from ProfessorJones.com on grounds that the company gained "corporate opportunities" by employing Pleasants.

-Dave Leibl



THE MCGILL DAILY

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Exhibition: "The Walls of History are closing in..."
Time: 10:00 AM - 8:00 PM
Location: 3480 McTavish St., Shatner Bldg.,
McGill University, Room 105.

Tuesday 14th of March 2000

CEPAL Presentation (Canadian-Palestinian Educational Exchange)
Time: 7:00 PM
Location: Leacock Bldg, McGill University, Rm. 26

Wednesday 15th of March 2000

Exhibition: "The Walls of History are closing in..."
Time: 10:00 AM - 8:00 PM
Location: 1455 de Maisonneuve West/Ouest,
Concordia Hall Bldg, Mezzanine

Thursday 16th of March 2000

Guest Speaker: Dr. JAMES ALLAN GRAFF
Title: Oslo the Apartheid (SOLUTION)
Time: 7:00 PM
Location: 1205 Dr. Penfield, McGill University,
Stewart Biology Bldg, Rm. S1-4

Friday 17th of March 2000

Exhibition: By 'Save The Children'
Time: 10:00 AM - 8:00 PM
Location: 1455 de Maisonneuve West/Ouest,
Concordia Hall Bldg, Mezzanine

Guest Speaker: Frances Moore from "Save The Children"- UK
Title: Life in the Camps through the eyes of Children
Time: 7:00 PM
Location: 1455 de Maisonneuve West/Ouest,
Concordia Hall Bldg, Rm H110

Saturday 18th of March 2000

SPHR's Cultural Charity Night.
"The Return - العودة"
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Location: 821, Avenue Sainte-Croix, Town Saint-Laurent,
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Senate Changes Honorary Degree Guidelines

BY BEN ERRETT

Senate voted yesterday to amend the guidelines for awarding honorary degrees, ensuring that current voting members of the Board of Governors will not be able to receive the honour.

The motion was brought forth by Stephen Déry, University and Academic Affairs Coordinator for the Post-Graduate Students Society.

In presenting the motion, Déry outlined his concern that members of the Board, McGill's highest decision-making body, are also members of Senate, which is responsible for awarding honorary doctorates.

"I feel that a conflict of interest exists in the current guidelines," Déry said. "This has proven to be a touchy subject in recent months. I hope this will prevent this sort of thing from happening again."

After some discussion, Déry amended his motion slightly to allow non-voting members of the Board to remain eligible for honorary doctorates.

Music Professor Peter Schubert spoke in favour of the motion and

encouraged Senate to go even further.

"I am forcefully in favour of this motion," Schubert said. "It seems to me that the purpose of an honorary degree is to honour someone we admire. We can't really admire a benefactor. We can be grateful, but we can't admire them. I think that this motion does not go far enough. We should exclude benefactors."

Schubert's comments were not responded to in Senate. Afterwards, Déry said that he would like to see Schubert's ideas discussed at Senate.

"I think Senate should definitely debate this at some time," Déry said. "We have to clarify the current guidelines or find other ways to reward benefactors."

One of the few opponents to the motion was Dean of Students Rosalie Jukier. After the meeting, she explained her reasons for voting against the change to the guidelines.

"I know that there are examples where McGill has given an honorary degree to someone who has done outstanding work in the community and happens to be a Governor," Jukier explained.

"This individual had won an Order of Canada, and she certainly deserved a degree. I'm just not sure why someone should not be recognized if they are a trailblazer who happens to be a Governor."

The motion adds voting members of the Board of Governors to the list of those ineligible for the honour, which also include active and newly retired members of staff and Canadian politicians currently in office. Non-voting members of the Board, including emeritus members, will remain eligible.

Much of McGill's senior administration, including Principal Bernard Shapiro and Vice-Principal (Academic) Luc Vinet were not present at the meeting.

A related item on yesterday's agenda was the confidential report of the Honorary Degrees and Convocations Committee. The report dealt with the breach of confidentiality in January that led to The Daily's report that Royal Bank CEO John Cleghorn was denied an honorary doctorate by Senate. Cleghorn is currently a voting member-at-large of the Board of Governors.

Gretzky Honoured at U of A

BY JON DUNBAR

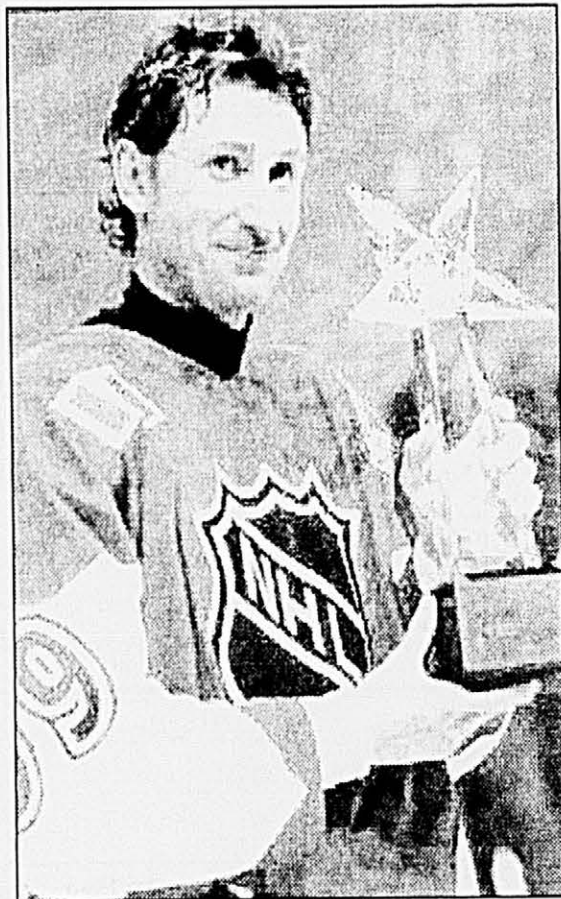
EDMONTON (CUP) - The University of Alberta is giving an honorary doctorate to hockey superstar and former city resident Wayne Gretzky.

But not everyone is cheering the decision to honour number 99.

Gretzky, otherwise known as "The Great One," has been hailed as the greatest hockey player who ever lived. He will be presented with a degree in laws on June 5, during Spring convocation.

"He is a remarkable hockey player," said University Chancellor Los Hole about Gretzky's impending doctorate. "[He's] a role model for young people both on and off the ice."

Second-year English major Margaret Brodie dis-



Wayne Gretzky accepts the trophy for All-Star MVP.

agreed. "He's a commercial whore," she said.

"Make him pay tuition," added Robert Huston, a fourth-year EAS student.

And Sukhi Sidhu, a first-year law student, declared, "I should have played hockey."

According to Senate executive officer Sandra Kereliuk, the university offers three honorary degrees, and most people get the law degree.

Hole however said, "Certainly it's not because he's a lawyer."

Another international figure who will be honoured with an honorary law degree will be Archbishop Desmond Tutu, who was a leading figure in South Africa in the opposition against apartheid, and who spoke at the university last year. Tutu recently received an honorary degree from the University of Toronto.

THE MCGILL DAILY

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THE MCGILL DAILY

Focus Group: Who Are You Voting For?

By JON BRICKER
PHOTOS BY PIERRE-ALAIN PARFOND

With the third and final day of SSMU elections now upon us, Elections McGill is expecting the best voter turnout all week at polling stations today. Yesterday, our student focus group sat down to let us know their picks for next year's SSMU executive, and how they'd vote on the Cold Beverage Agreement referendum question.

DO YOU EXPECT A STRONG TURNOUT FOR ELECTIONS THIS WEEK?

Kinan: The major turnout so far is not for the elections. Most people don't care who wins, they just voted so they can have a say in the CBA.

Ashley: I don't know why turnout is usually so low, but if people don't vote, they don't have the right to complain. I also live in residence. There's a voting station in [Bishop Mountain Hall], so there's been a lot of people going by and voting. As far as first year representation goes, there's a lot of voting because it's right in your face.

Frasier: I was told McGill traditionally has

a high turnout compared to other Canadian universities. That surprised me. This year, I think a high turnout will be because of the CBA.

HOW DID YOU MAKE YOUR DECISION?

President

Rebecca: Wojtek seemed pretty qualified, but I don't really value a lot of the things he is working towards. The other ones didn't seem very articulate or very qualified. Frasier: I'm abstaining from President because I don't want to vote for Rom, and Wojtek and Tamana, in my opinion, would do the job just as well as one another.

Ashley: I know Tamana pretty well and I really believe she's in it for the right reasons. She seems down to earth. Wojtek, I was not impressed with the way he came across and the things I've heard about him. Rom, I'm just not confident in.

Kinan: Wojtek's the only one that made a real effort to win votes in my classes.

Mina: Wojtek seems very vocal. The position obviously requires a lot of communication skills. The fact that he speaks French is also important. As far as abilities and promises, they all seemed equal.

VP OPERATIONS

Rebecca: Arif and Kevin both seem to know what's going on, but with Kevin, I'm

displeased with some of his concerns relating to the CBA and some other things. Frasier: Kevin's doing a pretty good job right now.

Ashley: I'm still deciding between Kevin and Arif. I feel confident that Kevin is doing a strong job, but I also know a lot of people that are strong believers that he would do a good job.

Mina: Arif sounds well-rounded and he's got a lot of great things to say, but Kevin is the incumbent and I think he could continue with the projects he's already started. I'm not really sure yet.

VP University Affairs

Rebecca: They all seemed to say similar stuff, Amarkai has been active on the Senate Board for Equity.

Kinan: I'm not going to vote because I don't know any of them.

Mina: It's between Amarkai and Clara. I'm not sure how I'll vote yet.

VP Clubs and Services

Rebecca: I've seen Andre's commitment in the Model UN and other clubs he's been active in.

Frasier: Andre was terrible, Chris would probably do a pretty good job, but Akin really just has better ideas.

Ashley: At the debates, Chris came across as the best.

Mina: I really like Andre's idea of bringing the clubs out more into Montreal which would be really, really cool.

VP Communications and Events

Rebecca: I abstained from this one. They all support more Four Floors parties and other similar stuff. They'd all do fine.

Frasier: I don't want Jesse or Bob to win. I don't know the others, but I'll pick one, because I don't want those two to win.

Kinan: Pete definitely seems to have the best ideas for what he wants to do next year. Mina: I'm thinking about Pete. Four Floors doesn't really appeal to me, but his Jamboree sounds like a great idea.

VP Community and Government Affairs

Rebecca: From what I read and know of Jeremy, he seems to know what's going on and he's on top of things.

Kinan: I've known Jeremy for a while. I don't think he's there for the politics, I think he's there for the students.

Ashley: It's a tough decision. I've met Jeremy a few times and he seems like a really good guy. But I also like the idea that Louis seems really serious. It's good when you're working with the government. It's a tough decision.

Mina: I don't think I'll vote for this one. Jeremy strikes me as the better candi-

date, but I think that speaking French well, as Louis does, is really important for this job, so I'm not sure who to vote for.

CBA:

Rebecca: I've swayed between indifference and "No," but I'm definitely not going to vote "Yes."

Frasier: I still don't know how I'll vote. I'll probably abstain. I've read all the literature and I just don't know.

Kinan: I'm thinking of voting "No," not because I'm against it, but because I just don't know what it's about. I don't want to agree to something when I don't know what it is. A lot of people feel the same thing.

Ashley: I've talked to a lot of people on both sides. Every time I hear a good argument for one side, someone else makes a good argument for the other side. But no one has convinced me that I'm the one to judge what the next eleven years worth of students will have to live with. I don't think I have that right at all.

Mina: I heard that if we don't meet a quota, it could go on for three extra years. That's not fair to students down the road. I am concerned about what we'll do about funding though.

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MINA



KINAN



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	ASHLEY	REBECCA	MINA	KINAN	FRASIER
PRESIDENT	Wojtek Baraniak <input type="checkbox"/> Tamana Kochar <input checked="" type="checkbox"/> Rom Severino <input type="checkbox"/>	Wojtek Baraniak <input type="checkbox"/> Tamana Kochar <input type="checkbox"/> Rom Severino <input type="checkbox"/>	Wojtek Baraniak <input checked="" type="checkbox"/> Tamana Kochar <input type="checkbox"/> Rom Severino <input type="checkbox"/>	Wojtek Baraniak <input checked="" type="checkbox"/> Tamana Kochar <input type="checkbox"/> Rom Severino <input type="checkbox"/>	Wojtek Baraniak <input type="checkbox"/> Tamana Kochar <input type="checkbox"/> Rom Severino <input type="checkbox"/>
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VP UNIVERSITY AFFAIRS	Amarkai Laryea <input type="checkbox"/> Clara Péron <input checked="" type="checkbox"/> Jacquie Poitras <input type="checkbox"/>	Amarkai Laryea <input checked="" type="checkbox"/> Clara Péron <input type="checkbox"/> Jacquie Poitras <input type="checkbox"/>	Amarkai Laryea <input type="checkbox"/> Clara Péron <input type="checkbox"/> Jacquie Poitras <input type="checkbox"/>	Amarkai Laryea <input type="checkbox"/> Clara Péron <input type="checkbox"/> Jacquie Poitras <input type="checkbox"/>	Amarkai Laryea <input type="checkbox"/> Clara Péron <input checked="" type="checkbox"/> Jacquie Poitras <input type="checkbox"/>
VP CLUBS & SERVICES	Akin Alaga <input type="checkbox"/> Chris Gratto <input checked="" type="checkbox"/> André Nance <input type="checkbox"/>	Akin Alaga <input type="checkbox"/> Chris Gratto <input type="checkbox"/> André Nance <input checked="" type="checkbox"/>	Akin Alaga <input type="checkbox"/> Chris Gratto <input type="checkbox"/> André Nance <input checked="" type="checkbox"/>	Akin Alaga <input type="checkbox"/> Chris Gratto <input type="checkbox"/> André Nance <input type="checkbox"/>	Akin Alaga <input checked="" type="checkbox"/> Chris Gratto <input type="checkbox"/> André Nance <input type="checkbox"/>
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VP COMMUNITY & GOVERNMENT AFFAIRS	Jeremy Farrell <input checked="" type="checkbox"/> Louis-Philippe Messier <input type="checkbox"/>	Jeremy Farrell <input checked="" type="checkbox"/> Louis-Philippe Messier <input type="checkbox"/>	Jeremy Farrell <input type="checkbox"/> Louis-Philippe Messier <input checked="" type="checkbox"/>	Jeremy Farrell <input checked="" type="checkbox"/> Louis-Philippe Messier <input type="checkbox"/>	Jeremy Farrell <input checked="" type="checkbox"/> Louis-Philippe Messier <input type="checkbox"/>
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Ontario Makes Plans For Private University

By JASON MACLEAN

TORONTO (CUP) - The Harris government is doing its best to establish private universities in Ontario.

It is weighing a proposal from an American university to establish a campus in the province, provincial New Democratic Party Leader Howard Hampton said last week.

"This is a direct assault on Ontario's public universities and colleges by a big box American education conglomerate," said Hampton. "We don't need or want a post-secondary Wal-Mart education for our children."

The University of Phoenix is the American school in question. It is a private, for-profit institution that has 67,000 students enrolled on campuses across 15 states and another

10,000 on-line.

According to Hampton, the school employs three full-time lobbyists whose job is to woo Ontario Premier Mike Harris.

And Harris is listening.

"We are considering the option to allow private universities to operate in Ontario," admitted Kerry Delany, a spokesperson for the Ministry of Training, Colleges and Universities. "The minister [of education] has met with contacts from the University of Phoenix and several other private universities from the United States."

Hampton calls the University of Phoenix a "dubious" American product, noting that the U.S. Department of Education ordered the school to pay \$650,000 in fines after an audit exposed "system-wide problems" in student aid programs. The school has come under fire for refusing to return public funds even after students had dropped out.

The University of Phoenix applied to operate in New Jersey but withdrew its proposal in November 1999, in the face of stiff opposition. Opponents charged that the school failed to meet the state's required levels of library resources and qualified, full-time faculty.

Hampton's real worry, however, is that once established here, the University

of Phoenix, or any other private university for that matter, will aggressively seek public funds.

"Once they get their foot in the door, the for-profit institutions become high-powered lobbyists seeking more money from tax payers," he said.

But the provincial government dismisses this concern.

"If private universities are allowed to operate in Ontario, they would be fully funded by private money with no support by Ontario tax payers," Delany said. "That's what private means."

But the Conservatives' promise not to provide public funds to privatize educational institutions is "misleading," says Jim Turk, executive director of the Canadian

Association of University Teachers.

"There are several ways in which private education would end up being underwritten publicly," said Turk.

Students enrolled in private universities would, for example, be eligible for interest-free government student loans.

Private universities, especially in their formative phase, would likely borrow resources from public institutions, including library and laboratory materials and even faculty

members, especially those presently employed as contract sessionals with little job security.

Donations to private universities, meanwhile, would be tax-deductible.

And zoning changes to accommodate private universities and related real estate developments would produce a huge, non-taxable boom to these institutions.

"All of which amounts to a sizeable and largely unaccountable subsidy," said Turk.

But notwithstanding Hampton's reservations about the University of Phoenix, the real concern may reside closer to home.

According to Turk, a more likely scenario is the local establishment of a private, not-for-profit university here in Ontario.

A coalition, which includes local MP Betty Stevenson and former University of British Columbia president David Strangway, is attempting to create a private but not-for-profit university in Queensville, 10 kilometres north-east of Newmarket, to be called "Wolfe University."

"This proposal is more likely to succeed because it is more politically palatable than the prospect of a for-profit university, but it would be no less of a drain on public resources and therefore no less a threat to public higher education," warned Turk.

"As soon as the first private university opens in Ontario, NAFTA and [World Trade Organization] trade laws will make it impossible to turn away private universities from the United States and other countries," he added. "Once the door is opened, there will be no shutting it."



Ontario Premier Mike Harris

Breaking Through the Glass Ceiling

RVC panel on women in business draws large turnout

By RAUL GEBERT

Women hold only about 12 per cent of corporate senior positions in Quebec. While they participate very successfully in just about all fields of the workforce, high profile management positions still seem to be well above the oft-cited "glass ceiling".

At a panel forum Tuesday evening, three women who have managed to rise to the top of the still male-dominated world of corporate executives, spoke about their stories and about both the obstacles and open doors that women face in today's work world. The event was held at McGill's Faculty Club Ballroom, to help mark Royal Victoria College's 100th anniversary, and boasted an impressive turnout of students and alumnae.

Moderator Morna Flood Considine began the event, reminding the audience that it was at RVC that women in Montreal first had a very important door opened - access to a university education.

The event also featured Louise Roy, President of Telemedia Communications Inc., Marie Giguère, Senior Vice President of Molson Inc., and Diane Bussandri, an expert in the career management field.

Roy spoke first and took the opportunity to explore the set of leadership skills that she explained

are necessary in order for women to become accepted in senior positions.

"Although there has been progress, women have not achieved critical mass yet," she said. But women have a lot to contribute to a modern corporate environment, she added. "People skills count, and often women especially excel in this area."

Giguère highlighted the growing enrolment of young women in university programs, and called this a positive sign. Whereas higher education was widely considered a male domain not so long ago, she said, modern graduates are as likely to be women as men. "When I went to university that wasn't so," she said.

She also tried to provide some valuable advice on business partnerships, explaining her view that it is important for men

and women entering business partnerships do so as equals. The very expectation that one will be treated with less respect than male counterparts becomes a self-fulfilling prophecy.

Bussandri, the evening's final speaker, placed emphasis on the need for diversity of experience. As a career manager, she said that she's learned some important lessons.

"If you're in a firm for five years and haven't moved, the it's probably time to get out," she advised.

She also stressed the importance of emotional intelligence. Women, Bussandri explained, display a strong ability "to recognize and manage their emotions" that leads them to promote a work environment in which it is easier to work with others.



Louise Roy, Marie Giguère, and Diane Bussandri talk about life at the top

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IT'S ALL GREEK TO ME!

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The McGill Daily welcomes letters to the editor and comments from readers on our new, expanded Commentary pages. Letters should be under 300 words, while Hyde Parks should be less than 500 words. Please drop off submissions in Slatner B-03 or email them to mcgilldaily@hotmail.com. The Daily reserves the right to edit for length, clarity, and possible libellous or offensive content.

Something Good from Cleghorn Affair (finally)

The Daily's exclusive report on Royal Bank CEO John Cleghorn being denied an honorary doctorate in January certainly ruffled feathers, but the outrage seemed to begin and end at the breach of confidentiality.

Little, if any attention was paid to what we believed to be the crux of the matter: that our administration tried not once but twice to award this captain of industry an honorary doctorate despite the fact that a small opposition could bring it down.

John Cleghorn is a member-at-large of the Board of Governors, the university's highest decision-making body. As such, he has more say in what goes on around here than just about anyone.

So too do Dick Pound, International Olympic Committee vice-president; Paul Tellier, president and CEO of CN Rail; Harriet Stairs, executive vice-president of Bank of Montreal; Robert Rabinovitch, president of the CBC; Tullio Cetrash, president of CNInvest; and fashion executives Vivienne Poy and Jeremy Reitan.

But an honour supposedly reserved for the likes of those who have done humankind a great service can only be cheapened by handing it out to the very corporate elite whose philanthropy the university is soliciting, and whose presence on the Board of Governors already implies a role in deciding what goes on at McGill.

Certainly graduating students are

given a much more positive role model when convoked aside Desmond Tutu, recently awarded a doctorate by the University of Toronto, than Bill Gates, recently rejected by the University of Victoria, or George Bush, approved for a degree by U of T under massive protest in 1997 after a huge contribution from long-time friend and business pal Peter Munk.

A role on our Board of Governors, which features names like Cleghorn, Tellier, or Stairs, is a class we must court with caution. Never should we reward their efforts in a way that even creates the impression of "we'll scratch your back, you scratch ours."

What's more, when these names repre-

sent McGill's decision-making authority, it seems obvious that any effort to honour them will create the impression that votes on the Board, like philanthropy, are being literally cashed in, at the expense of the integrity of honorary degrees.

This week's move in Senate, led by grad-student rep Stephen Déry, to prohibit the bestowal of honorary degrees on Board members will payoff in two ways.

For certain, it will save the university further embarrassments of the sort that emerged with the Cleghorn debacle. But just as certainly, it will preserve the integrity of honorary degrees, those on whom universities confer these honours each year, and graduates alongside whom these honourees graduate.



20 years ago: Candidates for the Students' Society's presidency outlined their platforms at the annual meet-the-candidates extravaganza. Only 18 people showed up, 12 of whom were candidates for various positions.

The women's studies minor at McGill rested on firmer ground, The Daily reported, after the university's Senate Committee on the Status of Women decided to create a U3 seminar course and appoint a program advisor.

A study of women in McGill's academic ranks found that women constituted just over 5 per cent of all full professors, and 18 per cent of the university's total academic personnel.

The Daily celebrated International Women's Day with articles about the history of the day, upcoming conferences on the status of women, and clitoridectomy, the ritual of female genital mutilation.

40 years ago: Montreal Mayor Jean Drapeau praised The Daily at a meeting with the campus newspaper's staff. "The McGill Daily is the only independent English-language newspaper in Montreal," he remarked. He lambasted other Montreal press, including the Montreal Star, for too often including factual errors. "If you listen to a speech and read about it in the paper next day, you may be surprised by

what you read," Drapeau said. He argued that it is more important for the English-language press to be accurate than its French-language counterpart, because most anglophones cannot read French and depend on English dailies for information.

Six thousand McGill undergraduates headed to the polls to elect students to 24 positions in student government. Candidates for the Students' Society presidency included Zafar Khan, a commerce student and former Society vice-president; Stuart Smith, second-year medical student and also a former vice-president; and Morty Zuckerman, a law student who served on several university committees and councils. Elections officials hoped for a turnout over 50 per cent. The previous year saw 49.8 per cent of eligible voters cast a ballot.

60 years ago: Three candidates contested the presidency of the Students' Union. Glenn Keith Cowan, an athlete, debater, and former student councilor declared, "I have no intention of making a list of vain promises...Wooden planks are best left in the lumber yards unless they are to be used constructively."

G.C. McDonald, the incumbent, who lived in the Student Union building for the duration of his term, promised to upgrade the building. "Realizing that the Union is due for a renovation both in the physical aspect and in the matter of programme, I would advocate certain definite improvements to the plant and to its administration," he stated.

E.A.S. Reid, vice-president of the Student Union, also promised upgrades to the Union building to create meeting and conference rooms, and to permit "fellows who would like to keep up their music" to practice on the Union's four pianos.

Slibel & Lander

MOCK THE VOTE!

Your forum for all the latest campus scoops

Hot on the campaign trail this week, Slibel's your source for all the candidates' greatest gaffes...Monday night's candidates debate at Bishop Mountain Hall saw presidential hopeful **Wojtek Baraniak** wow hundreds of first-year kids with his ability to offend. Asked what kind of leadership experiences outside of student government he could draw on, Wojtek replied, "I've been involved in ballroom dancing, where as you know, the man usually leads"...But it turns out, the kid's just a little lighter on his feet than we thought. In his younger days, Baraniak was something of a **ballroom dancing virtuoso** and Slibel hears he's got the trophies to prove it...In fact, offending the masses was the theme of the day last Thursday too. In the long-standing tradition of VP Community and Events candidates strutting their platforms musically, **Bob Tarle** took the mike at a debate in Leacock 232 to offer the advice, "You gotta lick it, before you stick it." Get some class, B-O-B... Like a pack of rodents, **McGill's own student subver-**

sives infested national newspapers and TV airwaves this week with talk of their fight to topple the proposed **Cold Beverage Agreement**. Representing McGill students proudly yesterday on CBC Newsworld was a scruffy and unshaven Board of Governors hopeful and former Daily cyp editor **Zach Dubinsky**. Slibel hears the folks at Newsworld were so impressed with Dubinsky's performance, they bought him a Coke.



On Track: Elections McGill, for bringing out the kids in record numbers to vote. Also, in a supporting category, lollipops.

On Crack: Swedish Berry machines. Word is that they're eating kids' change all over campus.

The Man keeps us down.

FIGHT THE POWER!

message brought to you by THE MCGILL DAILY

APATHY RALLY by Channing Rodman



**ABSOLUTELY THE
LAST STUPID**

CBA Debate

**YOU'LL EVER HAVE
TO READ!**

Dude, Vote YES because Coke is totally better than Pepsi

BY BUCK LOCKYEAR

So I'm in class and I'm like totally hun-gover (I mean, 11:30 is way too early for a weekday) and this complete DORK comes in to talk about this CBA thing.

I fell asleep while the geek was talking, but from what I remember, there's some sort of vote on Coca-Cola.

Now, I've been drinking Coke all my life. Everyone knows Coke tastes so much better than Pepsi. When it comes to a taste test, I can tell Coke right away 'cause it's the one that doesn't taste like puke.

I remember once when I was hangin' out in the mall and they were doing this taste test for Pepsi. My buds and I were at the arcade, so we went over and took the test. As soon as I tasted the Pepsi, I horked it all over the old lady behind the counter.

"Man, this tastes like puke," I yelled. My pals were cracking up. Security came and kicked us out, but we got the last laugh 'cause we stole a shopping cart from the A&P. Then we dumped it in the ravine and got high off shoe polish. Dude, those were the days.

Also, look at the crap that Pepsi sells. Like Mug root beer, for instance. First of all, it sucks. And number two, it doesn't even have caffeine. Dude, that totally proves Mug is for wussies. What's a matter, can't you people handle a root beer with bite? Coke makes Barq's which tastes much better. When was the last time you heard

someone order a rum and Pepsi? That totally never happens. So Coke is obviously better. And you know that commercial for Pepsi where the kid comes in and orders a Pepsi and starts singing and crap? Well, it sucks and I'll blow chunks if I see it again.

When it comes time to do the taste test, don't be a moron. You know Coke tastes better. Pepsi blows! Vote Yes!

Buck Lockyear is a UO Management student and a figment of the imagination of Steve Barker.



Vote NO because Coca-Cola is a patriarchal construct of The Man

BY TWILIGHT GRAVELSTEIN

There is no greater evil in this world than multinational corporations. As a member of QPIRG's Fight The Man working group, I have heard stories from people who've read stuff about the evil things these corporations do.

For instance, did you know that when a Coke deal was introduced in this one school, the students had to sing an ode to Coke every morning?

Also, classes held Coke breaks every 10 minutes, during which all students had to go and buy a Coke. If they didn't have

money, they would have to bow down to the Coke machine and accept it as a deity. One student couldn't do this, because he was poor and a Jehovah's witness. Because of his insolence, he was taken out back and given a stern talking to. He had to dress as a giant Coke bottle and be the school's mascot at all sporting events. Once, the school played another school whose mascot was a giant Pepsi can. Needless to say, the poor kid in the Coke can had the stuffing beat out of him.

I also heard that Coke supports the reprehensible practice of cat juggling in Central America. Kittens are taken away from their mothers when they are only days old, and, with Coke's help, sold into the black market. They are bought by showmen who juggle the infant felines in the sleaziest dives and tapas bars they can find. By voting yes to the CBA, we would be supporting this inhumane practice.

Our group will be meeting with the post-colonial anti-nuclear blood sisters on the steps of the Arts building today to protest the CBA. We will chant "Hey, Hey, CBA, how many kids did you kill today?" until we bring Coke to its knees. Remember that though you may only have one hand, the sound of your clapping can be heard. Vote NO to the CBA!

Twilight Gravelstein is a U3 Humanistic Studies student who was entirely made up by Steve Barker.



Anti-CBA campaigners Zach Dubinsky and Phil Gobier take on Andrew Tischler and Duncan Reid at last week's (real) debate on the Cold Beverage Agreement.



UNCLE CAM

Hey Kids! Vote for Me!

If the average politician's answer to a question were a geometric shape, it would be something sort of — but not exactly — like a sphere. All shiny, edgeless, and smooth.

In fact, the better a politician is, the less they actually say. (By "better" I mean the more ability they have to get elected.) So, if you look at Jean Chrétien, for example, he very rarely ever says anything. Usually it goes something like, "The GNP... mumble, mumble, blah blah... better... blah... mumble... blah... Thank You."

It could be further argued, while on the subject of Jean, that much of his success is based on the low levels of bilingualism across Canada. Almost everybody assumes that he makes more sense in the language they don't speak. So he blunders on, speaking neither of the two official languages, winning elections left and right.

Another politician highly skilled in the non-answer answer has, by now, effectively tied up the Republican nomination in the US. George Jr. is the master, with very few exceptions, of saying nothing with great vigour.

Sadly, Mr. McCain, never got it. You may truly hate the religious right, but you never say that in so many words. Something like "While I agree with many of their views, I feel that it is important to speak to all Americans... blah blah, apple pie, baseball blah..." would have been much better.

What does this have to do with McGill you ask? Well, recently I have been reading the campaign promises and platforms of your student politicians. And, in my personal opinion, the vast majority of them are one nice suit removed from professional politics. I mean: "See more speakers because the speakers I have seen have been wonderful... I feel students should be informed on these issues which effect current and future students... It is most important to know that the project to be instituted has a lot of support because without initial support, there will be no ongoing support... I will vote "Yes," because I have seen the contract and I feel confident as an individual student that none of my rights will be threatened."

These kind of comments are worthy of a full-time politician and not people who almost never even get to be on the evening news. So, I hope you all voted, so that the student politicians can have something to put on their CVs when they run for real elected office.

Uncle Cam is a cranky old man.

WRITE FOR THE MCGILL DAILY

NEWS:

MONDAY 4:00 TO 6:00PM

CULTURE:

FRIDAY 3:30 PM

PHOTOGRAPHY:

MONDAY 5:00PM

**EVERYONE WELCOME!
ALL MEETINGS IN SHATNER B-03**

ERRATUM

Tamara Kochar and Jesse Andrews were in attendance at last Wednesday night's SUS meet-the-candidates meeting. Incorrect information appeared in The Daily on March 2. The Daily regrets the error.

LETTERS AND HYDE PARKS ARE WELCOMED ON THE DAILY'S COMMENTARY PAGES. LETTERS SHOULD BE UNDER 300 WORDS, WHILE HYDE PARKS SHOULD BE UNDER 500 WORDS. PLEASE DROP THEM OFF IN SHATNER B-03 OR EMAIL THEM TO MCGILLDAILY@HOTMAIL.COM

Where Have All the Women Gone?

comment



BY BRETT STORY

As I sat waiting for someone to astound me with their profound intelligence or astute grasp of student issues at last Thursday night's SSMU candidates debate, I began to notice something — something that really bothered me: Of the 21 candidates vying for executive and Board of Governor spots, just four were women.

Every year I'm sure someone makes the same observation that there's an absence of women in the ranks of those competing for student government, even more glaring among the highest profile executive posts. And every year, I doubt anyone really knows what to say about it. For, as much as we can complain about the small number of women professors at McGill, or about the near invisibility of women in Canadian politics, we can always chalk those up to the attitudes that held for previous generations.

Our parents may have been part of the patriarchal structures we all know proceeded us, but it's hard not to think and hope that women of our generation finally do have all the same opportunities as their male counterparts.

Look at McGill, a school like others across Canada whose female undergrads now make up more than half of the student population. Isn't this proof that our generation has fully embraced women's abilities, that "glass ceilings" on women's potential have been broken? So why, in a school so full of bright, articulate young women, are there so few willing to mount the political platform and run for student government?

This winter, I found myself passing hours at Snow AP, SSMU's in-tent beer-and-music fest, listening to guy-band after guy-band, thinking, "Wow, these guys are really talented... but where are all the girls?" I am frustrated that women are still resigned to being audience members, or working behind the scenes, or, like me, sitting behind a computer screen articulating my dissatisfaction instead of, heaven forbid, speaking our minds at the risk of public rejection.

It's not because women don't care about politics, or because they don't have good ideas, or because they don't possess

the leadership skills that men do. So then why, year after year, do men competing for coveted SSMU positions outnumber women?

I don't pretend to know. I don't think it's a conspiracy, or some sort of bureaucratic policy of discrimination. But I do think it's significant that women seem to show so much hesitation about subjecting themselves to the opinions of McGill's community of voters, a community — if our confidence holds in the strides made by women — that is prepared to promote and embrace women showing leadership on campus.

Upon pointing out my observation to a friend of mine, and telling him about the commentary I was thinking about writing, he rolled his eyes. "Come on," he said, "don't get all Faludi on me."

I still don't quite know what he meant. But he obviously equates my concern with just more feminist whining. The fact, though, is that it's hard to feel like my academic institution really reflects the gains women's liberation has made, when McGill's student leadership fails to reflect the gender balance of its constituency. Maybe we should start figuring out why. I'm sure Susan Faludi would agree.

Brett Story is a Daily staff member in U1 Political Science.

Whitewashing the Truth

Social activist talks about the politics of feminine hygiene products

By LE'NISE BROTHERS

The politics of female menstruation have always been messy, complicated, and for the most part, hidden.

Females have learned from the onset of puberty that their own blood is dirty and something to be ashamed of. We are socialized to believe that menstruation is a taboo, something not to be discussed.

For the most part, it appears that female menstrual products have similarly been shrouded in secrecy. The feminine hygiene industry is a multimillion dollar industry supported by every woman for nearly thirty years of her life. And according to A.D., a social activist in her early twenties who goes only by her first name, this industry has made a fortune while ignoring scientific evidence and exposing women to dangerous chemicals.

Four years ago, A.D. founded Blood Sisters, a female collective with a mandate to challenge the myth that the tampon is a safe and sterile product.

"We began with the rage in finding out that Tampax are quite dangerous," she said.

All the major brands, she explains, use chlorine bleaching process to whiten their products. This chlorine that has been shown to release dioxins, a chemical widely believed to threaten human health

cate women and allow them to have more control over their bodies. They began as a self-described "guerilla girl recyclable pad distribution network," and have expanded to the point where they have spawned

also make the centre a resource for other upstart centres elsewhere.

Aside from engaging in menstrual activism, Blood Sisters also sells alternative menstrual products, such as the Keeper, a reusable rubber menstrual cup and recyclable pads made from cotton and flannel. For A.D., these products represent "an act of taking control and care of your body." What is interesting about both of these products is that they allow for the free-flow of blood and there isn't the heavy absorption levels of tampons. A.D. emphasizes that the care level in these products is not that difficult and "the convenience function of tampons is a symptom of our fast-food culture."

they represent "an act of resistance and an act of taking care to address the menstrual experience."

“ We began with the rage in finding out that Tampax are quite dangerous. ”

where it is found in water systems and the atmosphere. These problems are magnified when women are inserting these chemicals into their vaginas thousands of times over the courses of their lives. "Tampons aren't safe because they are white," said A.D.

Blood Sisters has also taken issue with taxes placed on menstrual products. Feminine hygiene products, like tampons, A.D. explains, are considered luxury items.

"There is a tax on menstrual products but no tax on coffee," A.D. explained.

And to fight the whitewash, Blood Sisters has begun many initiatives to edu-

many similar groups throughout Canada and the United States. They have also recently opened a new space called Elle Corazon in Montreal's Plateau region.

"The new space," A.D. explains, "is becoming an alternative protection center." Its goal, she says, is to develop the space so it becomes more regular and to establish

it as a place where women can find menstrual health

resources, a goal which Blood

Sisters hope will

Blood sisters is calling for submissions for an anthology, mapping the menstrual body.

Deadline is march

31, 2000 and all sub-

missions can be sent to 178

rue Bernard west Montreal Quebec

H2T 2K2 or e-mailed to

bloodsisters@chickmail.com. For more

information, call 273-3933. Blood

Sisters also present the Elle Corazon

Lounge, a social club for ladies featur-

ing drum n' bass tunes, March 18th at

Blue Dog, 3958 St. Laurent. \$2 dona-

tion

What's more these products mark a new awareness about an important problem in women's health today. Truly, she says,

WWW is for World Wide Women

A tour of the world of cyber-feminism

By CRISTINA CAMPISI

WWW.AVIVA.ORG

While the internet is fast becoming the world's most important medium, it appears too often that the web's white male inventors are still in control. There is, however, a fast growing array of sites aimed at women, both mainstream consumption-based glamour sites and more esoteric finds. What follows is a sampling of the latter, diverse and contemporary e-zines created by women to empower women. The internet is fast becoming a powerful tool for women's activism and empowerment, enabling women from all over the globe to unite. These sites are part of the process:

WWW.SISTAHSPACE.COM

Sistahspace is a site dedicated to sustaining black women's networking and community. The site aims to encourage other black women to get on the net as a means to writing their own "sistory." Articles address sexism in the black community, black crime, interracial romance, to name a few. The "thinking surveys" are designed to make you think about issues within the black community, such as AIDS.

If you're interested in women and international politics this is the site for you. Aviva contains a huge list of links to groups and resources addressing women's issues from around the world. The Action Alert pages are a great feature that makes on-line feminist activism easy. Detailed descriptions are given of recent serious infringements on women's rights in various countries along with the names and e-mail addresses of government officials to whom you can address letters of protest.

WWW.FEMINISTA.COM

This e-zine providing a critical yet humorous look at emerging feminist issues, makes it definitely worth the read. A recent article looks at problems with the media's filtered portrayal of women in the workplace where a story of one woman's success signifies the end to workplace bias. Another article focuses on Maryam Rajavi, the leader of the Iranian resistance movement. It highlights her long struggle for democracy and women's empowerment in Iran that began in her days as a student

leader in Tehran in the 70's and continues today.

WWW.ABOUT-FACE.ORG/

Did you ever notice that African-American women are often made to look wild, threatening and animal-like in fashion ads? Or that urban professional women spend about a third of their income on beauty maintenance? About-Face combats negative and distorted images of women and offers a serious discussion of the effects of such images of women's lives. We get an up-close look at the obvious and not-so-obvious demeaning images of women that we are bombarded with as well as discussion of the effects of these images on women's lives.

WWW.VIRAGO-NET.COM/BRILLO

This is the zine with an edge for abrasive young cyberchicks. Brillo tackles cultural paradigms that exclude women from the tools of cultural production, especially the media and new technology. Dubunking the Barbie Liberation Organization and organizing towards women's cyberdecolonization are its methods.



Some of the cool things at www.virago-net.com/brillo

WWW.NRRDGRRL.COM

"If you've ever been told you're too fat, too brash,...too anything, too everything, come inside, we're the site for you." This is the place for anyone in need of a stimulating discussion forum on literature, music, pop culture, and anything else, with other young and non-conformist women and men.

WWW.HERSPACE.ORG

This is definitely the mother of all sites for women. Run by the Canadian Women's Internet Association, this site makes a goal of giving all women a place of their own and a ticket into cyberspace.

If you're interested in joining the movement to give all women a voice in cyberspace, visit the Canadian Women's Internet Association (www.berespace.org).

Beyond the Undergraduate Minor

McGill Professor Shree Mulay discusses Women's Studies at McGill

BY TAL PINCHEVSKY

Women's Studies is a discipline that, even in the year 2000, appears to be somewhat veiled.

While the field has been gaining a great deal of momentum over the past 20 years, it still languishes in secrecy where most would expect greater recognition. Behind McGill's most recent developments in Women's Studies, however, one local centre has been at the forefront:

The McGill Centre for Research and Teaching on Women, created in 1988, has

actively promoted further understanding and work into the neglected field of Women's Studies. Among the centre's primary functions are organizing workshops and seminars, providing an array of information and resources in the field, and coordinating the undergraduate minor and major programs.

In expanding the constrained boundaries of Women's Studies at McGill, the MCRTW provides seed grants for McGill Faculty who are doing research in the field as well as awarding, in association with the Alumnae Society, the Margaret Gillett fellowships to McGill graduate students doing research in Women's Studies.

The director of the McGill Centre for Research and Training on Women, Shree Mulay, in a conversation with the Daily, expressed her thoughts, desires, and hopes regarding the centre.

Regarding the centre's inception, Mulay points out that "it is actually different from other centres in that it was the formed by the faculty members who felt that McGill did not have a suitable Women's Studies centre. It was really necessary now to be able to get grants, but at the same time, it is able to attract a multi-disciplinary research team."

As the centre has surpassed its 10 year anniversary by now, Mulay well recounts how it has grown at McGill. Recounting the centre's triumphs, Mulay says "I think it has done really quite well given the

she said. "Most other centres are created with one faculty. So all in all, it stand well with the resources it has, but it could be better."

Despite not having the same administrative backing of some more established programs, Mulay still speaks confidently in addressing the strength of Women's Studies at McGill.

"I think that things are looking up when it comes to Women's Studies. Until now, the core courses were given by the Faculty of Education because it's based on the profile that it's built on the courses

offered by the different departments. There is, though, a real contradiction in how the Faculty of Arts pays money to administer the program, but the course is actually given somewhere else." Mulay smiles,

however, when discussing how last year the centre was able to get a women's studies course number in the Faculty of Arts. "More importantly," Mulay says, "I think that, for the first time, we have begun to look at the whole program after the multi-track program was put in place."

As the field of Women's Studies begins to blossom at certain Canadian universities, most notably the University of British Columbia, Mulay outlines how, despite not being a primary focus for administration, the development of this program at McGill is still strong relative to at other Canadian schools.

"I've been going to meetings with other

“ McGill supports the notion of multi-disciplinary work and recognizes that it is important, but there are no administrative mechanisms to actually let that happen. ”

resources that it has had. That does not mean that it is perfect. One of the more difficult things has been that, the way the centre has been organized, there is no mechanism of other multi-disciplinary (programs)."

Although the centre has not been entirely facilitated by McGill, Mulay is adamant that McGill administration has constantly been a source of moral support where financial support might lag.

"McGill supports the notion of multi-disciplinary work and recognizes that it is important, but there are no administrative mechanisms to actually let that happen and that has been the biggest hindrance,"



Shree Mulay, the director of the McGill Centre for Research and Training on Women

coordinators at other women's centres across the country and, all in all, it has one of the larger minor programs in Women's Studies. When I tell them about how many students we have enrolled in the program, they are quite amazed," she said.

But the program is not perfect, according to Mulay.

"I think the institutional support in other universities is much better, which means that the program is enriched," she said. "Simon Fraser, for example, has a chair of Women's Studies, which is an endowed chair and the university made a commitment with the endowment that they would continue to support the demands and funds for Women's Studies," she added.

Having been a mainstay in the growth of Women's Studies at McGill, Mulay continues to envision a bright, if not ambitious, future for the program.

"One of the things I have been trying to do is to develop a program for doing gender-based analysis. I'm hoping that by next January we will have this program in place. What it will do is it will make an internship program as well, so that students can go and spend time in different government departments," she explained.

According to Mulay, this year has been monumental, for the MCRTW. The centre has been able to attract two or three different research profiles.

"(The research profiles) are going to really make this place quite exciting," Mulay said. With increased optimism and support both locally and nationally, academics like Shree Mulay and places like the McGill Centre for Research and Teaching on Women are far more likely to implement a concrete study profile for an academic field that is still a long time coming.

A New Life on Campus: An Overview of Women's Studies at McGill

BY TARA LEMAY AND AUDREY WUBBENHORST

Women's Studies students at McGill often have mixed feelings about their program. Comparing their course selection to that of other Canadian universities such as Concordia and York, many students feel frustrated. After all, Women's Studies - while one of the largest minor programs at McGill - only became a major in 1997 and has only recently begun to offer ad hoc Honours and Joint Honours programs. As well, Women's Studies continues to function without departmental status, operating through the McGill Centre for Research and Teaching on Women (MCRTW).

While frustration is often warranted, much promise and optimism can be seen in recent developments that have started taking effect in the program this semester. Due to the lobbying efforts of McGill pro-

fessors, Women's Studies now has its own program number and as a result, its own courses. The first course to be under the new number is Gender, Race and Science taught by Dr. Shree Mulay, Associate Professor in the Faculty of Medicine and Director of the MCRTW. Also, tutorials which permit independent reading courses have been approved.

Professor Grace Fong, the current Chair of the Women's Studies Advisory Committee, has much on her agenda for the next three years. Along with implementing proper Honours and Joint Honours programs, she is involved in proposing various new courses and promoting faculty development.

Proposed courses include a Current Topics in Women's Studies course at the 300 level, a Special Topics course at the 400 level, and a methodology course on "Gender Impact Analysis Tools" that will

teach gender-based analysis in policy matters and be linked to an internship program. In addition, a new required introductory course geared toward majors, minors and honours students will be offered in 2001.

It is evident from the changes taking place that there has been a serious effort on the part of McGill staff and administration to remedy the ills that Women's Studies has suffered over the years. Through both faculty and student commitment, the McGill Women's studies program will continue to improve and appeal to students' needs while maintaining an essential role in the quality of education offered at McGill.

For more information or to become a member of the Women's Studies Students' Association listserve, please e-mail mcgill_ussa@hotmail.com.

The Women's Union A Brief History

The Women's Union started in response to WWI, when a bunch of women got together to aid the war effort. They knitted socks, made sphagnum dressings, and other fun stuff.

In 1931, the Women's Union was officially created as a female adjunct to the male run Student's Society. Its responsibilities included dances, bridge parties, teas, bake sales, and shoe shines. During the second World War the focus shifted to ensure that women's volunteer duties to the war effort were met.

In 1968, when student activism was at its peak, the Women's Union was dismantled because it was judged a sexist organization in a revolution that was ostensibly co-ed. But in 1974, frustrated and fed up with the secondary roles women were delegated in sixties' student activism, two female students reactivated the Women's Union as an explicitly feminist organization.

Since then, the Women's Union and our members have played an integral role in establishing the Women's Studies program, creating sexual harassment policies, forming the rudimentary beginnings of Walksafe, and arranging speakers. In 1983, Jana Hennessey founded a birth control cooperative, which today has also been expanded to include other safer-sex supplies and alternative menstrual products.

As part of our celebration of International Women's Week, there will be a free vegan lunch for women in the Women's Union, Shatner 418, from 12-2 p.m. In addition, "Automatic for the Ladies," an open mike, show, and meow mix, will be held at the Jailhouse (30 Mont Royal W.) on Saturday, March 11 at 8 p.m.

For more information on the Women's Union, visit <http://ssmu.mcgill.ca/wunion> or call 398-2498. Women are encouraged to drop by at any time to hang out, eat lunch, peruse the library, or use any of our other resources.

The Case of the "WASP Supergirl"

Revisiting Nancy Drew on Her 70th Birthday

BY AUDREY WUBBENHORST

Next month Nancy Drew will celebrate her seventieth birthday as the perpetual teenage girl detective. In the seven decades that the series has existed, the adolescent sleuth has come to embody the changes of her times.

Created from the imagination of American entrepreneur Edward Stratemyer, Nancy premiered in 1930 as what critic called the "WASP supergirl."

In the early years of the American Depression, ghostwriters were paid the lump sum of \$100 to write the chronicles of Nancy's sleuthing. The corporation ensured their monopoly on series fiction for children by swearing ghostwriters to secrecy, and not allowing them to reveal their true names or identities to the public.

In the early 1990s ghostwriter Mildred Wirt Benson "came out" as the original creator of the Nancy Drew Mysteries. She was discovered when the Alumni Association at the University of Iowa was researching what Benson, the first woman to graduate from the school's Masters' Program, had accomplished. The University hosted a conference featuring testimonials from well-known speakers, feminists, mystery writers and children's literature critics alike, the majority of whom sang the praises of Nancy Drew and swore that reading Nancy Drew had a profound impact on their lives.

Yet despite Benson's seemingly good intentions, Nancy Drew, like feminism

itself, has been flawed by prejudice and contradiction.

The original series which premiered in the 1930s featured a Nancy Drew that in a Women's Studies class today, would be the object of heated criticism. Having all the advantages of her father's salary as a criminal attorney, Nancy was able to drive around River Heights in her blue roadster



looking for a seemingly endless stream of crime and corruption. Shady characters are often Asian, Italian or Irish Americans looking to make a quick fortune via illegal means. African-Americans are dutiful, but intellectually inferior, servants.

Beginning in the 1950s, the prejudiced Nancy of the 1930s was gradually cleaned up as the editors reworked the original mystery stories, erasing all minority characters. The books were re-produced in a less-expensive format and the

language was simplified to attract a younger reading audience. Housekeeper Hannah Gruen was transformed from a subservient maid to a motherly friend. Also in the 1950s a marked change occurred in the stories: Nancy became more passive. Nancy's was driven more than she drove herself. She also became increasingly concerned with feminine objects such as jewellery and gossiping at tea parties.

In 1986 an entirely new series appeared, *The Nancy Drew Case Files*, in which Nancy became interested in social issues. One instalment of the series focused on animal rights while another focused on inter-racial dating. Mysteries shifted from farms and

cabins to college campuses and suburban malls. Despite her politics, a Barbie-style Nancy Drew was published. She now enjoys clothes and shopping and a showed a clear sexual interest in her boyfriend, Ned Nickerson.

Even seventy years after her inception, Nancy remains a cultural symbol and may be one of the few headstrong and intelligent female characters in pop fiction. A history of Nancy Drew can also be used as an indicator of the changing role of young women in American society — particularly young, upper-class white women. Nancy Drew embodies the attitudes and ideas projected onto a young woman and how these ideas have evolved since her first birthday in 1930.



Facts About Nancy

Age: Originally sixteen, Nancy's age was changed to 18 early in the series to correspond with driving ages in all states.

Education: The original series, Nancy was no longer in school, but in the later ones she was a high school student. In the new *On Campus* series, Nancy is a freshman in college.

Parents: Nancy's mother died when Nancy was three. She lives with her father who is an attorney.

Love interests: Nancy's boyfriend is Ned Nickerson. They broke up once, but they got back together.

Best Friends: Bess and George.

Hometown: Nancy lives in River Heights, which has changed location throughout the series. Originally, it was located in Iowa, then in Chicago.

Car: A blue roadster (changed to a Blue Mustang in the later novels).

Our Vibrators, Our Selves

McGill student Deena Altman talks about pleasure, sex toys, and loosening up

BY LE'NISE BROTHERS

Normally, when you think of sex toys, the image of a sleazy shop on St. Catherine's run by a very perverted man, comes to mind. Vibrator upon vibrator line the walls, complemented with a few dildos, various creams and S&M gear, as well as a myriad of porn.

But the traditional sex shop isn't where you'd go with detailed questions about vibrator speeds or as to whether a certain lubricant would give one a rash or not. So what's the alternative?

Delicate Indulgences, a sex toy company, was recently founded because it became painfully clear that the sex industry, in all its forms, was overwhelmingly geared towards men. In the same fashion as a "Tupperware party," the sex toys are presented by women for women.

"It is a very interactive experience where women can ask anything," emphasized Deena Altman, a U3 Women's Studies major and sales representative for the company.

"There are a lot of misconceptions

about what I do," Altman said. "Sex toys automatically come with a negative reputation." She doesn't see this as being a fair reputation and thinks "people should open up their minds to new additions to their sex life."

"It's very rewarding to see women loosen up and relax and get in touch with their funky side."

These slightly non-conventional parties are, as Altman described, "a good excuse to get the girls together and laugh it up." Although she plans parties mainly for women, couples' parties are available. But male participation creates a different environment. "As soon as there is one man in the room, the dynamic of the party completely changes."

As most people are shy when it comes to talking about sex, these parties offer women a comfortable space where anything can be asked.

"You don't have to be a certain kind of girl to want to spice up your sex life. I know the majority of women have that desire to improve their sex lives," Altman said.

With her vast expertise and hands-on experience with these products, Altman

says that she can give advice that other retailers can't.

"I can tell you hands-on things that the guy in the shop can't," boasted Altman. "For example, for certain kinds of vibrators, dollar store batteries are best because they don't burn out the motor."

The most exciting aspect of the Delicate Indulgences experience is that they guarantee an atmosphere that is non-threatening and non-intimidating. Altman emphasizes that there is a constant support network and that "clients can call her at anytime with questions."

According to the Delicate Indulgences website, 50% of Quebec women own or have used some sort of personal massager or vibrator. This fact begs the question of what role sex toys should have in a modern woman's sex life.

"[Sex toys] give women a venue in which they can empower themselves sexually," Altman said.

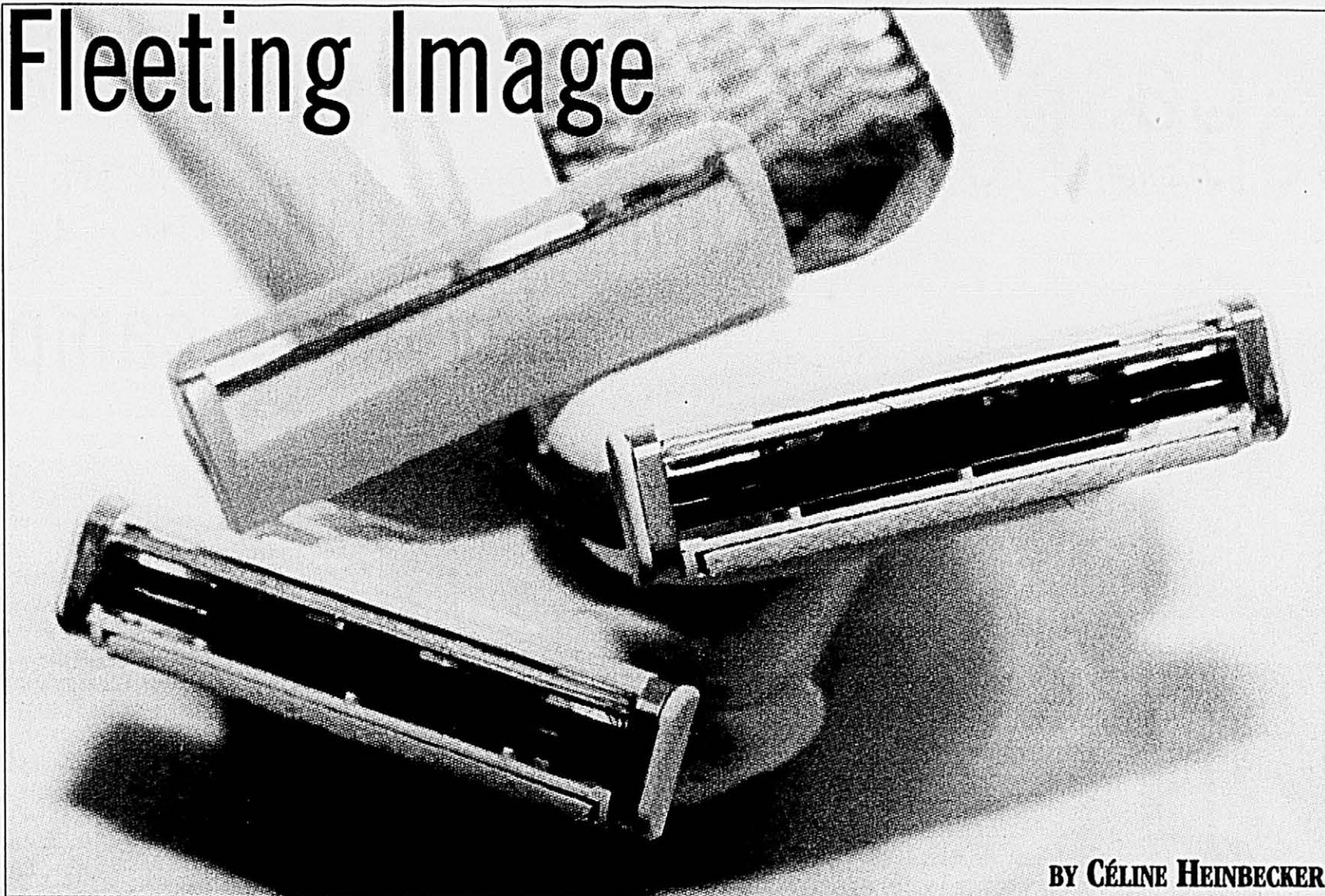
For Altman, selling sex toys to women is about heightening awareness of their bodies and sexuality.

"This can be a fundamental part of a woman's existence."



Sex toy dealer Deena Altman

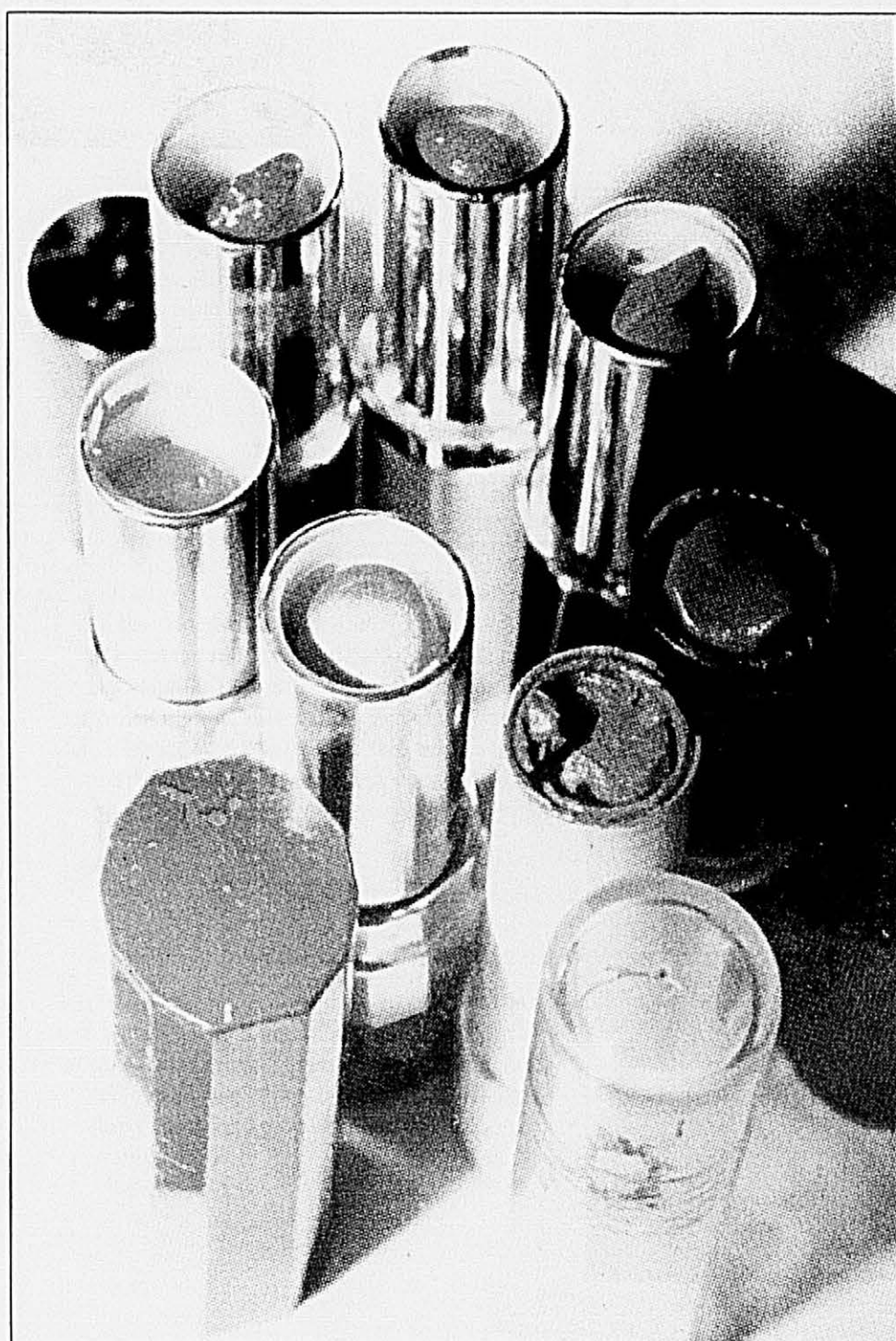
Fleeting Image



BY CÉLINE HEINBECKER

“Sit there quietly, Joan, and watch Mother put on her face,” she’d say on the good days. Then she would tuck a towel around her neck and go to work. Some of the things she did seemed to be painful; for instance, she would cover the space between her eyebrows with what looked like a brown glue, which she heated in a little pot, then tear it off, leaving a red patch; and sometimes she’d smear herself with pink mud which would harden and crack. She often frowned at herself, shaking her head as if she was dissatisfied; and occasionally she’d talk to herself as if she’d forgotten I was there. Instead of making her happier, these sessions appeared to make her sadder, as if she saw behind or within the mirror some fleeting image she was unable to capture or duplicate; and when she was finished she was always a little cross.

From Margaret Atwood’s Lady Oracle



People Poll: is feminism still relevant on campus?

BY PIERRE-ALAIN PARFOND AND MARK EATON



JOSH BLOCH

I do think that feminism is relevant on campus because the structures of patriarchy are still prevalent in our society, and campus is in no way isolated from the rest of society. Specifically to do with speaking in class, inbred biases are still underlying a lot of people's psyches about the differences between men and women, and by no means is academia immune from those structures.



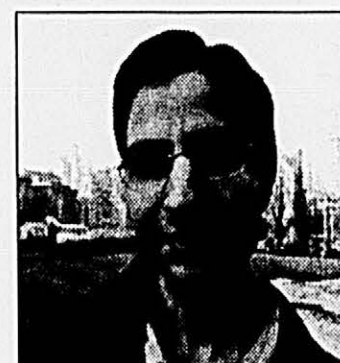
MOSE BUCHELE

It's a strange issue because a lot of times people are kind of guilty of preaching to the choir, so to speak, in terms of student political movements. If you have a lot of strong political convictions but you don't take it off campus it hardly seems worthwhile. But at the same time I think that feminism is definitely still relevant. As an idea, it's definitely still a good thing to be vocal about and learn about. I consider myself a feminist.



LEEZA TIMOFEEVA

McGill doesn't really have any strong political movements. And I don't think there is any difference between feminism as it was a year ago and as it is today.



AKHIL ANGRA

It doesn't really matter if they're male or female, everybody's equal. I don't really feel like there are some places where females are given more priority or males are given more priority. I don't think that it really matters much.



LUCAS BROWN

I think that feminism is irrelevant because no one really has an idea about what it stands for. There was such a big movement early on, and such a big backlash against that movement, that people just have such a negative stereotype about it that they don't look beyond that. No one really knows what feminism is or what it entails, and therefore no one really does anything about it. It's a moot point.



SEKOU COULIBALY

I'm not sure. I don't really know about the situation of women here. A woman could give a better answer, if they ever had problems being accepted. Before coming here, I heard statistics that there were more women than men, so that's why I came [laughter].



EMMA CULPEPER

I think that a lot of people think that feminism is a bad word, because they associate it with radicalism and all kinds of left-wing beliefs. But I think that there are a lot of things that are really subtle that people might take for granted that still need to be changed. It's not the really obvious things that we need to work on, but the smaller things that tend to go unaddressed.



JULIE BELLEFLEUR

It doesn't matter if it's at school or at work, no matter where — in the end it's relevant in all your relationships. People's mentality may have changed about pay equity, etc., but I don't think we have reached any real pay equity. It's important to keep to your principles.



MIMI SEEAR

I don't think it's very relevant anymore because just looking at my science classes, the majority of them are girls. So it's not a big deal anymore. Feminism is supporting women's rights, and I think that they're being supported here.



JOELLE BATONGA

All the courses I'm taking are really big classes, like 600, so I don't think people really know the difference when they're correcting. They just see a number, it doesn't matter if it's a man or a woman. Between students, I don't know. I don't think it matters.



JOSE LOURENCO

I suppose it has its place. I don't think it's as relevant as it was before civil rights were equalized. I don't know what feminist causes are left in the first world, other than women's right to the body, abortion, I guess... Body image issues are still important, sure. But in terms of equal education, equal vote, and things like that, all the basic civil liberties are there. It's more just independent, liberal western ideas that can be debated somewhat. In terms of basic rights, I think it's pretty equal, not much of an issue.

Glass Ceiling or Glass House?

Why the gender disparity of professors at McGill does not seem to be getting smaller

BY REBECCA LAZAROVIC

Women professors are continually finding it difficult to climb the ivory tower because they are caught between their career aspirations and their family responsibilities.

The average salary of male professors at McGill during the '97-'98 academic year was \$71,241. For female professors during the same time-frame, the average salary was \$62,084. Furthermore, the ratio of full-time teaching staff at McGill during '97-'98 was 1,052 males to a mere 324 females.

Deborah Buszard, Dean of agricultural and environmental sciences at Macdonald Campus, has been closely following issues of gender equity and says that, despite the figures, she is "not seeing a glass-ceiling" that limits female promotion opportunities or wage earnings.

With respect to her own faculty, Buszard feels confident about the gender parity and cited numerous senior posts, such as department chairs and the Associate Dean of Research, which are filled by women.

"There are no gender-related salary differentials," said Buszard.

The gender disparity in average salary is not a result of biases within McGill's hiring procedures, according to Buszard. Rather, it is a result of the fact that the majority of women have been hired in the last twenty years, making the average female academic younger than her male counterparts. The

average male thus has more tenure because of lengthier time on the job.

Buszard explained that academic fields, such as nursing, which have been historically "feminized," tend to offer lower salaries in comparison to male-dominated fields such as surgery and engineering.

"There is no evidence, however, of salary differences between genders within a particular field," she said. Buszard suggests that in typically male-dominated fields, women may have the upper hand.

"There is a glass ceiling for men," claimed English Professor Nathalie Cooke. "McGill is at the forefront of hiring new appointments and women are in demand," she said.

Cooke prefers the metaphor of a "glass house" to illustrate the precarious position in which many women find themselves.

"We [women] feel vulnerable," she explains. As a successful woman in the once exclusively male world of academics, Cooke has clearly embraced increases in gender equality.

However, the demands of the working world and the responsibilities of the home put additional pressure on many women.

"It is a balancing act," Cooke said. "Women are looking at balancing career and family."

Buszard agrees. "There are subtle differences in the way men and women approach their careers and lives," Buszard said. Fifteen years ago, she explained, aca-

demical institutions in Canada were a lot less accommodating to the particular needs of women. While all professors received sabbatical years, maternity leave for female professors was unheard of. Changes like this have been stimulated by publications such as "The Report on Women's Equity at McGill," which revealed perceived salary differentials and imbalances in the representation of women on the academic staff and senior management. The Joint Senate Committee on Equity and the Task Force on Gender Differentials have continued to examine anything suggestive of gender discrimination and recommend ways to make a more equitable environment at McGill.

Yet many will say that these reports simply illuminate the sociological and circumstantial reasons for the underrepresentation of women in academia. If there are less women professors in faculties such as engineering it is because women are in great demand by engineering companies who have obligations for gender-balanced hiring. These companies are willing to pay high prices to increase the number of female employees. It similarly becomes difficult for graduate schools in this field to attract women.

Women in undergraduate programs are represented in equal proportion to men, but choices related either to family, job opportunities, or historically perpetuated norms continue to weed them out of the academic pyramid, making the ivory tower impenetrable for women.

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Arts Undergraduate Society of McGill University
L'Association Étudiante de la Faculté des Arts de l'Université McGill

Extended nominations are being held for the following AUS positions:

VP Academic
VP Administration
VP Finance
Arts Representative to SSMU

Nomination kits can be picked up at the AUS office in the basement of 3463 Peel.

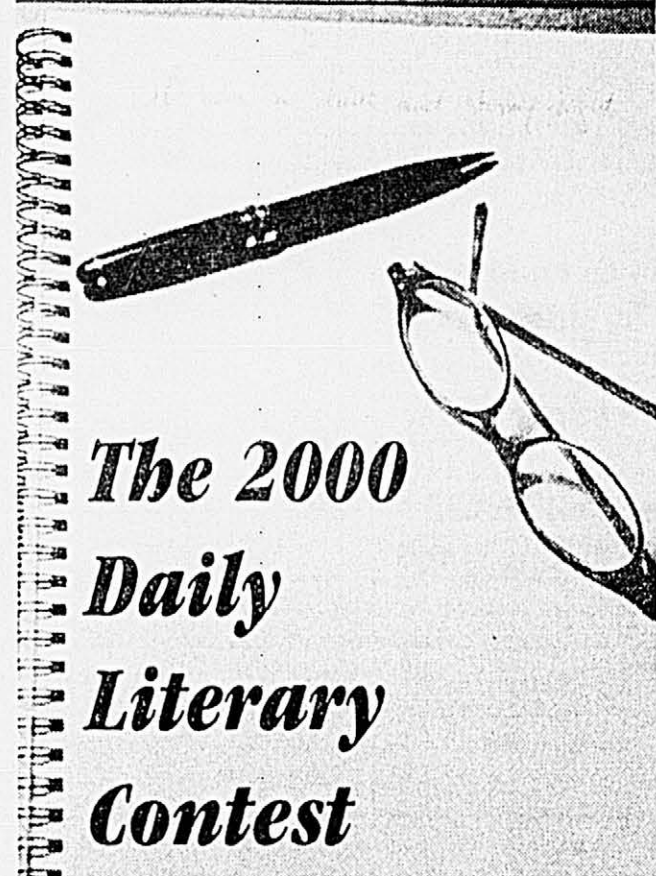
Completed kits are to be dropped off at the AUS office, no later than 5pm on Monday, March 13.

Questions?

Call 398-1993

or email:

auselections@hotmail.com



Deadline: March 17

The Daily is proud to announce the 2000 edition of the Daily Literary Contest. This year's contest is a revival of a proud Daily tradition from the 1940s, 1950s, and early 1960s. Past winners of the contest have included Leonard Cohen and Irving Layton. The contest features three categories: poem, essay, and short story.

The Rules

All entries must be received by 5 pm on Friday, March 17, 2000 in the box in The Daily's office in Shatner B-03. The contest is open to all McGill students. All entries must be typed on 8.5x 11" paper. Essay entries must be no more than 1000 words, and may be on any topic. Short stories must be no more than 2000 words. Poems should not exceed 1 page in length. Essays and short stories must be double-spaced. Entries should have a cover page with the following information: name, year and program, phone number, e-mail, and a brief biographical sketch to be published with winning entries.

The McGill School of Environment

is pleased to invite you to a
PUBLIC LECTURE
Tuesday, March 14, 2000
entitled

"THE ECOLOGICAL FOOTPRINT IN ACTION:
Preparing for the Quantum Leap for Sustainability
- In Our Lives, Communities and Regions"

Speaker: Dr. Mathis Wackernagel
Director of the True Sustainability Program,
Redefining Progress, San Francisco CA;
Director of the Center for Sustainability
Studies, Anáhuac University, Mexico.

Place: Redpath Amphitheatre, Redpath Museum
855 Sherbrooke West

Time: 4:15 p.m.

Admission: Free. Everyone welcome.

**We've got ethical concerns about the CBA contract.
But they're giving us money.**

What to do?



VOTE MAYBE

On March 7, 8, and 9, McGill goes to the polls to vote for the Cold Beverage Agreement.

The Yes side says that we need the money and says that tuition fees may go up if we don't support this.

The No side points to the fact that we can't see the contract and Coke's heavy-handed tac-

tics at other schools. Quite frankly, they both sound pretty good to us.

We flipped a coin to choose, but it landed on its side.

This is definitely a sticky issue.

That's why we urge all McGill students to take a strong stand and sit on the fence.

Vote Maybe to the CBA.

Together, we might be able to make McGill a better place. Or not.

This ad has been authorized by the Maybe committee.

Mommy and Musician

Montrealer Jody Anker releases solo album

BY EMILY ROSENBERG

Jody Anker is not your average folk. With a background in Hard-Core, Funk, Bossa Nova and many other styles, Anker has put together a folky mix of music which showcases poetry composed throughout her life.

From Then Till Now was launched at Blizzart in February and should soon be available in record stores, but she is easy to find in concert.

A relaxed neo-hippy hailing from the West Coast, Anker has lived in Montreal for four years, slowly carving out a musical career. She busks on the street in the summers, accompanied by her three year old son, Soleil, and is now gracing such locales as The Yellow Door and Blizzart.

When asked about being a female musician in Montreal, Anker admits that her gender might be to her advantage.

"I know that there is a calling for female musicians," she said. "I'm just starting to get that ball rolling." As she notes, there are very few female vocalists in the area. Although we hear Canadian female voices daily, most of them are on the radio. Anker notes that for women perhaps "the inspiration is there, but the drive to keep going for it isn't sometimes. You get sidetracked and start just letting fate take

the force instead of just being the pioneer of your own destiny."

Anker is facing the inspirational challenges of being "mommy and musician at the same time." She explained, "You have to struggle to have your space. [Soleil] is learning. You say 'OK, mommy's practicing.' He has his guitar and I have my guitar. You sort of just reflect each other."

Jody Anker is more than a voice being pumped out of CD players. Her personality shines in person and even through her posters and press packets. Anker does her own publicity, and explains that she enjoys the process.

"I'm becoming aware that [music] can be a profession, but it's also fun," she said. "I like the business side of it. I'm having fun. I like promoting myself, if I know it's for me, for my own life."

She distributes handwritten cards and homemade collages about upcoming shows which she makes in her "den of creative chaos." The personal touch that she gives to her publicity is a welcome change from mass advertising and impersonal sales of many musicians who leave marketing in the hands of an agent and distributor.

Though her new album can be characterized as folk, Anker is quick to state that she isn't a folk musician. In fact, her repertoire is vast. Living in many different parts

of Canada, she played some funk, some slash, and learned the musical styles of each region. She played in a Vancouver band called the Hundred Tongues in 1992, and later formed Phasers on Funk with several McGill Students in Montreal. Some of the songs written for an upcoming album are in French, Latin, and Spanish. She explains her experimentation with different musical styles and languages as a search for identity.

"You reach for other people's music to try to understand other people's cultures because it's interesting, and the more I do that, the more I want to know who I am," Anker said.

All of Anker's music is a search for identity. Music is a way to place herself. She talks about the role that music has played in her search, "Music is storytelling. I think my music is about pioneering. In life...you try and find yourself...being from the West Coast I find a lot of people are lost, a lot of my friends, leaving home young, and just wandering around out there unrooted. It's like a journey of finding my own roots. I don't know my own grandfather's roots. There's this longing to know where you come from. It's a hole, and I think music fills it up."

Anker describes her musical journey as a gradual transition "from screaming to soul-searching." As the lead singer for a Vancouver band, she screamed her ideas into the microphone, and now she has released *From Then Till Now*, a genuine soul-searching album.

Anker's drive and her diversity are inspirational. "I want to keep learning, getting better, because the guitar is not just an instrument, it's another voice for me too," she said. That voice has a lot to say. Not only is she performing solo shows throughout the city, but she is playing with a band called Spank, and she plans to release another album next year, which will be influenced by her "South American, Italian, Vietnamese" neighborhood.

Jody's next performance will be at 8:30 this Friday at the Yellow Door.



Musician Jody Anker

Punk Girls Just Wanna Have Fun

BY SAMANTHA MORRIS

When I first heard about Louraine LeBlanc's book on punk subculture, *Pretty in Punk*, I admit that I was not really interested. The academic study of music subcultures has beaten the life out of punk and twenty years after the blossoming of the original punk music movement, it seems questionable that anything innovative or exciting could be extracted from this acidic musical genre and its embittered, Doc Marten clad followers. Enter Louraine LeBlanc, a Montreal native once expelled from high school for shaving her head, and a woman dedicated to exposing the untold story of female punks. By using her own experience within the punk subculture as a starting point for her research, LeBlanc was able to shed an intimate and interactive view

on the lives of girls that researchers had either written about from a removed, academic perspective or simply ignored. As a credible member of the punk subculture, LeBlanc gained access to the stories of punk girls living on the streets and girls involved in the punk music scenes in Atlanta, San Francisco, New Orleans and Montreal.

LeBlanc's field research, conducted as part of her PhD research in the McGill Womens Studies department, allowed her to create a complicated but fascinating analysis of how female punks are able to combat cultural and media messages that victimize young women. Rather than playing into common standards of teenage femininity and social subordination, punk girls parody ideas of typical beauty by taking what society deems to be sexy and making it ugly. While the torn fishnet stockings and safety-pinned

t-shirts of female punks are often mistakenly believed to be provocative, LeBlanc points out that this style of dress is a reactionary mocking of mainstream sexiness. There is a strength amongst punk girls that is drawn from this resistance, and the agency provided by finding ways of being feminine in an empowering manner allows female punks to rise above the low self-esteem that often comes with socialization into mainstream femininity.

Throughout *Pretty in Punk*, LeBlanc seamlessly integrates academic analysis with the individual stories of the young female punks she interviewed as well as her own experience as a punk in the mid-eighties. *Pretty in Punk* is a great resource for those in the field of women's studies or communications, or simply readers looking for a unique analysis of the kids you were too scared to talk to in high school.



A Landscape of Dance

Lin Snelling's performance combines poetry, facial gymnastics, and dance

BY DIANA GEE-SILVERMAN

Lin Snelling is beautiful and watching her dance is nothing short of pure joy.

No other words seem quite appropriate. It takes a certain type of performer to carry an entire show on her shoulders, and Snelling is just that type. Her latest work, entitled *woman as landscape*, is a collage of different media. It incorporates dance, theatre, video projection and live music with tremendous success. In this multimedia approach, the audience is amused, confused, intrigued, and overwhelmed, all in the span of an hour. One feels privileged to be allowed to enter her world. This work, more so than many other solos, is really an extension of the artist herself.

The very first moments of the performance give no hint of what is to come. The piece starts with hokey new-age inspirational style music, a genre I have little patience for. Fortunately, this dubious recording soon makes room for a much more inspired selection of live and taped pieces. Who would have known that music could be created with a violin bow and a collection of metal bowls? Kudos to Michael Reinhart, the show's musical director and original composer for his musical ingenuity.

The audience is barely given enough time to absorb the music and setting when IT appears. "IT" is Snelling's back. Her dorsal region is magnificent to behold: as sculpted as an Olympian's, but with the flexibility and agility unique of a dancer. I could try to describe its motion, but my efforts would surely be in vain. Think of a gryphon, the mythical half eagle-half lion. Despite her air of being a lost creature exploring a new environment (think Mila Jovovich in *The Fifth Element*), never did she come across as vulnerable.

Snelling's theatre background is evident in an entire section dedicated to facial

gymnastics. I contained my laughter for fear of upsetting the ever-upright dance crowd but my smile quickly spread from ear to ear. Here's a woman who could put Jim Carrey to shame. Her expressions are accompanied by vocals, if screeches, howls and other sounds from the jungle could be called "vocals." In fact, a jungle undertone is felt throughout the piece, perhaps due to the didgeridoo. Other natural elements include video projections of ocean footage and passing clouds as well as a sand patch mid-stage. An interesting effect was achieved when Snelling retired behind one of these screens and the dual images of crashing waves and the dancer were superimposed.

Although her dancing and theatrics are more than impressive enough, Snelling also possesses other talents. Her poetry, translated into both official languages, served as a backdrop for much of the dance. Spoken word drove home the messages that her choreography hinted at.

The last of these poetic interludes makes the connection that the audience had been searching for. Until then, the link between the piece's parallel themes of body and landscape all but escapes us. Combining movements and voice-overs, Snelling finally clearly articulates her motivation in creating this eclectic piece. A collective wave of recognition and relief spread over the audience.

If more artists did this (made more of an effort to explain their work), would the contemporary arts perhaps be more accessible to the public at large? Rather than hinder my appreciation, this aid in understanding her work only made me more aware of the genius that is Lin Snelling-dancer, choreographer, vocalist, and poet extraordinaire.

Woman As Landscape plays until March 11 at Usine C, 1345 Lalonde. Showtime is 8 pm. Call 521-4493 for more information.

Alice's Adventures in Studentland and Telephone Tales

BY SARAH COHEN

Alice, are you pretty?" "Alice, are you lonely?" "Where the hell is Alice?" "Alice, what do you want?" "Why are you here?" *Alice*, a play written by Matt Allen, tells the story of the confused title-character going through a deep self-questioning. She wishes she could simply answer "I don't know," but that's too easy a loophole.

The scene takes place in an apartment very similar to the ones in the McGill ghetto, with the old sofa that might have been collected from the street during the August move-in fest. Film students are trying to shoot a video, with little motivation and a great deal of bewilderment. Everyone is lost, wondering about the past and the future. The innocuous dialogues actually reflect the need for retreat and self-reflection by some and the search for company and recognition by others. Do they have an aim in life? This is a recurring and haunting question for many of us, one of the main reasons we feel close to the actors in this performance.

This is the main strength of this very short play. *Alice* lasts no more than 25 minutes, but the time is sufficient to convey sincere and touching feelings. We feel close to the actors and their confusion first because they are like us: students, living in messy

apartments, with beer, sex, and cigarettes.

The proximity provided by the setup of Players Theatre helps the interaction. Everything seems more real and audience members acquiesce with slight nods of their heads and signs of comprehension. This kind of unconscious behaviour is a good indicator of their appreciation.

The second of the first night's plays is called *Call of the Waitress* (A Play in Three Phone Calls) by Joel Fishbane. Confusion and hesitation are no less present than in the first play, but humorous dialogues help to attenuate them.

The plot develops as a waitress

named Kelly dares to call a phone number which had been left for her by a customer. Maybe she was expecting something special, something exciting. She speaks for hours on the phone with Patrick, and it seems like a dream. The connection is so perfect that it is as if their meeting were predestined.

They have never-ending conversations, entering the game of seduction. It becomes a stimulating ritual that could last for weeks, but will they ever meet in person?

Telephone conversations can have the advantage, or disadvantage, of revealing perverted states-of-mind. When they drag on, the interlocutors can say nothing, or they can make some interesting comments.

They speak freely while folding the linen or eating donuts, without realizing that they let out stupid things, or very personal ones. As long as they don't have to meet, there is no problem, no possibility of seeing themselves in the other's eyes. But isn't it a way of hiding oneself, of slipping off on the quiet?

This great flow of words abounds in humor, lightness, subtle winks and delicious flirtatiousness, but drama and despair are also present.

The Alice and Call of the Waitress will be on stage again on March 6, 9, 14 and 17 at the Player's Theater, 3480 McTavish Street, at 8 p.m. The McGill Drama Festival will last until March 18th, with four other different plays also in the program. Tickets are \$5 for one night or \$10 for a festival pass.



Hangin' on the couch.

Mikado Does Not Disappoint

G&S Musical is enjoyable for non-fans too

BY ALISON LEMOINE

Having never seen *The Mikado* before, I entered Moyses Hall on Saturday night with little more than an image of the red-eyed Geisha girl from the Savoy Society's posters and an avowed dislike for Gilbert and Sullivan. I cannot, in truth, say that my mind has been changed regarding Gilbert and Sullivan's literary prowess; however, I must concede that a thoroughly entertaining evening of musical theatre was in store for me.

First performed in 1885 England, yet set in Japan, this musical shows Asian culture from a Western point of view. *The Mikado* is thus a dangerous production to mount on a university campus in today's über-PC world, with lines like "abject grovel in a characteristic Japanese fashion" uttered flippantly. However, this production, under the watchful eyes of director Lindsay Krauss, pulls off such potentially sticky moments by clearly lampooning its own medium and genre.

The action takes place in the city of Titipu where the heir to the Japanese throne, Nanki-poo (beautifully sung by tenor Steven Sherwood), has hidden him-

self from his overbearing middle-aged bride-to-be Katisha (played with comic bravado by Erika White). Nanki-poo has fallen in love with the lovely, yet quirky and self-concerned ingenue Yum-Yum (Holly Gauthier-Frankel) who is betrothed to Ko-Ko (J. Kelly Nestruck), the city's Lord High Executioner who has never actually executed anyone. Adding to the comic mayhem are Pooh-bah the Lord High Everything Else (a caricature of blue-bloods worldwide played by Steven Newbigging) who is a prime player in the attempt to trick

the stately Mikado of Japan (Darren Lewis) into believing that Ko-Ko has fulfilled his executive mandate.

The performances and creative direc-

tion are what allows this musical to overcome the weak and dated script. Subtle and not-so-subtle current political and pop-culture references, some specific to McGill

and Quebec, keep the audience engaged and laughing. Charlene Côté's whimsical choreography employs moves ranging from the traditional fan dance to Saturday Night Fever disco stunts. The energetic chorus, especially the gaggle of giggling girls in lavish costumes, brings life to her choreography in the many group numbers. Particularly amusing among these is the Monty-Pythonesque "Behold the Lord High Executioner" featuring the men's chorus and Ko-Ko. Kelly Nestruck merits special mention for his truly hilarious and mensch-like turn as Ko-Ko. His physical humor and sarcastic edge keeps energy high and propels the show forward.

All this takes place in front of a picturesque and functional set and with interesting, colorful lighting. The well-balanced orchestra (under the musical direction of Alexander Cann) provides fitting accompaniment for the polished singers. Admittedly, *The Mikado* will not win any prizes for depth of narrative or character development; but it is pleasing to the eye, the ear and even, at times, the wit. And, really, isn't that what musical theatre is all about?

The Mikado runs at Moyses Hall on March 9-11, 16-18. Call 842-3640 for information.



Lampooning medium and genre

Parisian Projects

A great movie about violence in France

By PIERRE-ALAIN PARFOND

Ma *Cité va craquer* is a view of the France you don't see on tours

Ah! Paris, city of lights and lovers in France, the country of delicate foods and expensive dresses. But not everything is perfect. Au contraire: nowadays, France is very different from the stereotype most Americans have. Cities are dangerous to live in, especially the bigger suburbs. Paris now looks like New York did 10 years ago.

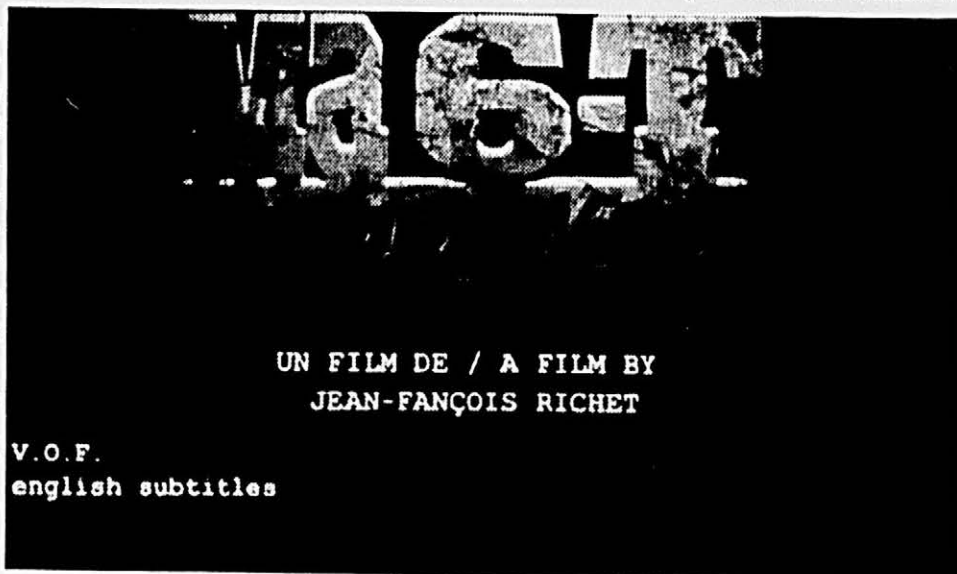
That's what this movie is all about. A day in the life of kids ranging from 15 to 25 years old, who belong to gangs. These gangs fight other gangs, cops, and the system and deal with their everyday routine which involves finding food, a ride home, selling drugs, or even going out at night to dance, meet girls, fight, or burn cars.

This movie is really well done, although I think it's a little bit exaggerated. It's not that what happens isn't true, but too much happens in too little time; that's

the only thing that separates it from reality. It would be fine if it had happened over the course of a year, but not three days.

The English version with subtitles is called *Crack City* which is a pretty weak and bad translation since there are no crackheads in the story and also because cite doesn't mean city, but project. So a better title would be: *My project is gonna*

It's a rather message-bearing movie, but directed at kids in the projects and not really at the rest of the population. The message I received from it was: "Beat this guy up, he looked at you weird," or "kill the cops, they are the problem." That's what makes it very interesting, and that's also why when it was released in



blow up.

If you're anglophone but you speak French well you might be able to catch a few sentences in the movie but the dialogues are in a potent French slang which is difficult to understand.

If you like hip hop, you certainly know already that the French are excellent in this category. The soundtrack matches perfectly with the atmosphere. The now-released soundtrack attests to this.

Parisian theatres it was forbidden to people under 16 years of age, which is a pretty rare thing in France.

The first time I saw this movie was a year ago in a theatre near Place des Arts. That same night, I got into a fight and got punched in the face. I don't know if it was this movie's influence on me, but that was the only time I got into a fight in Montreal. Watch it, this movie's powerful.

Wary Women Walk

History of Women at McGill Chronicled

By RANIA COTRAN

As women all over Canada flock to universities in pursuit of a higher education, there are still countries in the world that forbid women to do the same.

This type of discrimination seems so ancient to most of us, but is in fact

something that was a reality here until about a hundred years ago. It takes a book, such as Margaret Gillett's *We Walked Very Warily: A History of Women at McGill* to put everything into perspective.

At first glance, this book may seem to be solely about feminist issues and how men are oppressive and discriminatory, but it is not. It's a book about the journey women have taken on the road of equality through education. Gillett took painstaking efforts to accurately portray women during their time period. She uses letters, photographs, and literature pertinent to the time period she discusses.

The evolution of equality is displayed by use of literature written by women of the era. The mentality of each decade shapes the authors

of that time, and so their work is an accurate portrayal of that time. The feeling of frustration that the young women had to endure in order to pursue higher education is apparent.

The use of photographs not only shows the fashion of the time, but the extent to which the women had to go to be taken seriously by adorning themselves with very conservative attire. There are over 100 photographs chronicling the appearance and conservatism.

A wonderful example is the full-length skirts that the women wore to play tennis. Gillett also mentions the struggle female professors had to make to gain the respect they deserved from their male peers. She is an expert in this field and was awarded the Governor-General's Medal in Commemoration of the Persons Case. It's named for the long legal and political battle in the beginning of the century for the right of women to be recognized as "persons." Gillett received it in recognition for "working within an often sceptical field of study at Canadian universities, as well as contributing to the body of knowledge related to women's historical contributions to Canada."

This book is an inspiration to us all and makes us appreciate the struggle the earlier generations had to endure in order for us to benefit from the equality that they so valiantly fought for.



Dr. Margaret Gillett

THE ART DUMMY

Elections? Who cares!

US politics, SSMU, they're basically the same talking heads

By JOHN ORTVED

The elections have dominated The Daily's news this past week, so I thought I'd bring you all up to speed with what's going on in the world of the arts. With all the insanity surrounding SSMU elections, I'm sure you hardly had time for sleep, never mind the time to get updates on current events in relations to the arts. So thank god for me. Here's everything that mattered in the last week and the questions raised.

TV

They say that life imitates art, so in my unending quest to please them, I have been modeling my life as of late so that it reflects exactly the lives of those characters on *Dawson's Creek*. In other personal news, I brought some Kokanee back from Ontario because this accursed province refuses to provide it - and no, you can't have any. I would sell my own dog into slavery for a Kokanee and I won't have his blood on your hands; I love you too much. Why did you have to die puppy? Why? Why? Glug.

POLITICAL SCIENCE

I do want to get serious for a second about the elections this week. Because serious is what they were. Voting for our peers is a first step in becoming responsible contributors to the political systems that distinguish our societies. And if you vote, you get a lolly.

FASHION

I've always been a little guy who, up to recently, was picked on. So last week, I went out and bought some ECKO clothing. Now everyone respects me. Feels good to be a gangsta.

SPORTS

The Leafs beat on the Canadiens last weekend. If the Canadiens were in prison, they would make friends with the Leafs on the very first day. After that, no one would touch them. Who's your daddy, Habs?

HAIRSTYLES

I'm letting my hair grow and one of my friends told me last week that it looked "gay." I called several prominent gay

rights groups and left messages inquiring whether this was a possibility and if gay people wore their hair a certain style. I got no answer, so I figured it was just like my mother used to tell me, "John, when no one answers your question, it means you have gay hair. Now have you seen my .38 special?"

PERFORMING ARTS

Why does Subaru keep hiring Paul Hogan for their commercials? He couldn't sell a car to a crocodile he was in the midst of outwitting and killing, never mind to savvy consumers with a keen sense for what "a real knife" is. They might as well be using Emilio Estevez, or Gary Busey. Can you imagine a car commercial with Gary Busey. They'd never get past the glove compartment, because that's where he keeps his Bibles, and his many pounds of cocaine. Cocaine is reliable, Gary, like a Chevy truck. So why did you go to Christ?

SOCIETY

John McCain pissed off the Christian right this week by calling televangelists Jerry

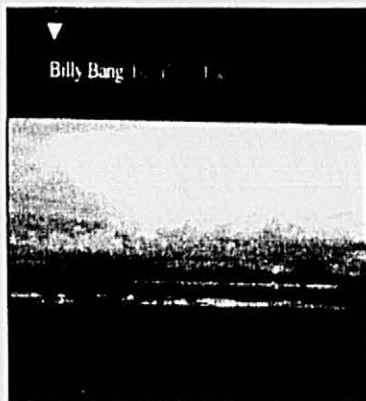
Fallwell and Pat Robertson agents of intolerance. I agree with McCain and I am impressed a conservative candidate would take such a strong stance on an issue that risks alienating such a large group of traditional support. But I'm still sending money to the 700 Club, just in case they're right. Is heaven getting crowded yet?

MUSIC

Madonna, you are not British. Shut the fuck up. You had your little flirt with being a tramp, then with the Kabbala, but sex and mock spirituality don't make you from England, so remember, you're from the same town as Eminem. And stop ruining classic songs. And stop hanging out with Ricky Martin (Menudo was nothing without him). Do you believe in rock and roll and can music save your mortal soul?

Midterms should be done, and if they're not, don't fret; life is very short if you consider how much time you're dead. Chin up, watch *Seinfeld*, the sun is coming out. Don't let all the crap that floods our precious arts ruin them for you. Paper airplanes are only fun when you light them on fire.

CD REVIEWS



BIG BANG THEORY
BILLY BANG
(JUSTIN TIME)

From the moment the first track swaggers through the speakers, Big Bang Theory is a promise of good listening unfolding.

Billy Bang's instrument of choice is the jazz violin, and he handles it with what I can only describe as promiscuity of talent. Each of the tracks achieves an auditory tour de force of sorts that plays out in unique, distinctive segments that each deserve recognition. The album is by turns exuberant, playful, somber, quirky, and transcendental.

"Contrary Motion" is a verve-infused piece that opens to the sunny strains of a smiling violin. It plays out into the mellower and more formal "At Play In The Fields Of The Lord," which dips intermittently in tempos that rise and descend in traditional jazz fashion. The title track is a lingering piece over which the violin stretches like a lone voice, shifting in and out of various melodic modes in a refreshingly unrestrained fashion.

"Theme for Taraby" is a funky piece that has some interesting drumming. "Silent Observation" is a candidate for the best-listening track on the album, given its breadth and depth. The violin playing to the easy, unhurried accompaniment of background drums complements the piano, the clear clash of tapping cymbals, and a laid-back beat that sets a pace at which interesting things can happen.

In "One For Jazz" the voice intro folds into a slow, yearning melody that ascends in inspiring strains that carry the weight of every note. But there was no track I liked better than "Sweet Irene," I'm a sucker for feel good beats (and yes, it did remind me of someone). "Swing Low, Sweet Chariot" is an upbeat, unusual yet faithful rendering of a traditional gospel theme. "Saved By The Bell" features delectable piano work and a sound like a cheeky suggestion carried out with panache. Freddie Hubbard's late 60's composition "Little Sunflower" rounds off the offering and allows for more expansive performances all around.

It took me at least two listens to get into the swing of the album, so I suppose there are points for improvement. Then again, I am no jazz aficionado and Big Bang Theory was good enough to impress me, so I suppose it can lay claim to some universality. No doubt about it, though - this album is seriously swinging.

-Robert Bichage

STANDING ON THE SHOULDER OF GIANTS OASIS (SONY)

If there was any doubt where this band derived its inspiration, the title of their latest album makes an unequivocal statement as to their roots. Standing on the Shoulder of Giants (taken from the Isaac Newton quote found on the two pound coin) fits nicely into the British rock n' roll tradition of the Beatles and the Sex Pistols.

The Gallagher brothers availed themselves of the classic sounds of Mellotrons, sitars, and backward guitars to produce their most psychedelic album to date. That



said, this album has an energetic sound which is original to Oasis and characterizes much of their earlier work.

While William Wordsworth can feel safe, Noel's lyrical balladry has certainly improved. With songs like "Gas Panic!" he sets about describing his anxiety attacks. The album also features Liam's first foray into song-writing. His effort produces the sentimental ode "Little James," dedicated to his wife and his step-son.

Of course, Liam's lyrics reflect his lack of experience in the domain. He does, however, offer us this haunting line, "I'm singing this song for you and your mum that's all/'cos it won't be long before everyone is gone." Makes you wonder if he is planning some Manson-like antics.

"Go Let it Out," the first song to be released, is hardly the strongest song on the album. Other songs to be released, especially the trippy "Who feel love?" will impress even the most pessimistic Oasis critics. While I doubt it will produce the parade of chart toppers that What's the Story Morning Glory did, it will definitely extend this band's shelf life, which was in serious jeopardy following the lackluster Be Here Now.

-Jonathan Montpetit

PIT BACCARDI (SELF-TITLED) (PREMIÈRE CLASSE/HOSTILE/VIRGIN)

As "The Last Mohican" of the Time Bomb era, Pit Baccardi has already made a name for himself. Once featured on memorable compilations, like Hostile Records' Hostile Hip-Hop (1996) and DJ Khéops' Sad Hill (1997), the Cameroon native quickly becomes a member of French hip-hop's elite. He launched the label Première Classe with Secteur A before even conceiving his own album, which is strengthening an already solid foundation.

At a time where the French hip-hop locomotive is running out of steam, Pit Baccardi is manning the boiler room. In

the summer of 1999, the readers of Groove magazine elected Pit as French hip-hop's top prospect, and his album still hadn't hit the street!

While the public's expectations are high, jealous MC's have already started to play-a-hate in anticipation of this so-called (rather so-hyped) transcendental opus. "I am aware that people have had confidence in me... My duty since the beginning is not to disappoint them." Pit's task is clear: He must effectively represent his status as part of France's hip-hop aristocracy, surpass expectations generated by the public, and try to elevate hip-hop culture to the best of his abilities.

The final product, released at the end of last year, proves Pit has enough skill to shake the crowds, silence the doubters and move hip-hop culture forward. The appropriately self-titled CD offers a well-rooted, personal, and at times comical look at the persona of this notable hip-hop character. Nine different producers have inscribed their names next to Pit's on this album not only is this because Pit has earned their respect and admiration, but also because he has done each one of them justice.

One word that best sums up Pit Baccardi is "diversity." He opens by confirming his high status as MC on "J'perds pas la main en solo," a track authored by Djimi Finger. "Trop peu pour qui ça paie"



(with IAM) and "On lâchera pas l'affaire" (with Doc Gynéco) offer a positive perspective on hip-hop and explain the importance of artistic integrity in the game. Pit ponders life and death on introspective pieces like the spirited "Carpe diem" and "Si loin de toi," an emotional piece which took him over a year to write for his mother, who died when he was just nine months old. "Profession MC" and "Sexitations" bring comic relief to the album while the final track, "Comme à l'ancienne," is a reminiscent ode to old-school hip-hop.

Pit proves he has more styles on the mic than shoes carried by Nike, and record sales have shown that this diversity will render Pit Baccardi one of French hip-hop's monumental compositions.

-Sami Hakim

Pit Baccardi will perform live with local acts The Allions, Étranji, and Gundeï at Café Campus, 57 Prince-Arthur E., on Monday, March 13. Tickets are \$15 and seats are limited. It's gonna be a dope evening.

DOOLITTLE THE PIXIES (1989) ELEKTRA/ASYLUM RECORDS

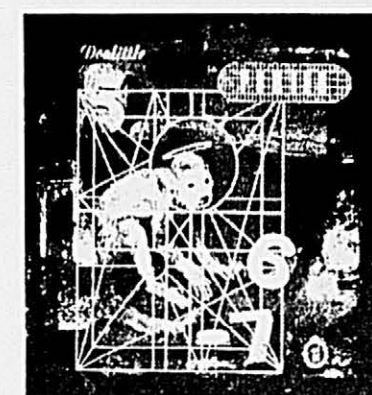
As the Pixies wrapped up recording for their third album Doolittle in 1988, Black Francis and his Boston-area bandmates

knew that they were uniquely bizarre in an intellectual, college-band sort of way. But provide an aural blueprint for grunge, alternative, and whatever other adjectives were used to describe early 90s rock? Only long after Black Francis had reappeared as Frank Black and the other Pixies involved themselves in projects like the Breeders and Cracker did Doolittle's influence become unquestionable.

Doolittle's crude embrace of punk, rock, and the sounds of Puerto Rico (Black Francis spent time there as a student at Amherst College) precociously produced a touchstone for a generation of musicians. The bass-line exposition and verses followed by a distorted, brash chorus most notably espoused by Nirvana is all there on Doolittle. Nonetheless, the Pixie originals like "Tame," "I Bleed," and "Gouge Away" still sound better with this soft-loud formula because of bassist Kim Deal's harmony-and-echo counterpoint to Francis's often spoken (right before he switches to his charismatic yelling and hollering) lyrics, and simply because of the formula's novelty in the synthetic world of 80s music.

The stream-of-consciousness and primal lyrics that marked grunge were another legacy left by Black Francis and his cohorts. Francis said once in an interview, "I write songs by singing a whole bunch of syllables to chord progressions and they become words... a bunch of five words might mean something or stand for something, but the five words after it or preceding it sure as hell won't have anything to do with them."

With references to the Old Testament, and inspiration from David Lynch films, Doolittle contains incoherent, but exquisite lyrics like "I've kissed mermaids, rode the el niño / walked the sand with the crustaceans / could find my way to mariana /



on a wave of mutilation," and the famous "if man is 5 / then the devil is 6 / then God is 7."

The delicate but violent songs "Hey" and "Monkey Gone to Heaven" are the franchise tracks on Doolittle, as chaos and nonsense are somehow intertwined with absolute pop sensibility and hum-ability.

Interestingly, for all of Doolittle that can be found in the explosive rock of the early 90s, and the subsequent diluted and co-opted forms of grunge, the Pixies still manage to do it best on this landmark album.

-Yobei Igarashi

THE ROCKFORDS (SELF-TITLED) (SONY)

Like so many struggling rock stars, Mike McCready, the lead guitarist of Pearl

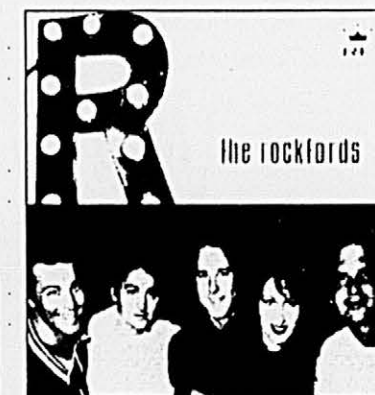
Jam, has a side project The Rockfords.

While listening to the Rockfords' self-titled album, I asked myself where this need for side projects comes from. Is it because these stars simply can't contain all the inspiration raging inside themselves? Is it because they want to be less mainstream? Or is it because they want to explore different genres of music? The answer, I'm afraid, is much less artistically based than that. Stars have side projects simply because they can. Were it not for McCready's star power, The Rockfords would not have an album, at least not on a major label like Epic.

The Rockfords are essentially McCready's high-school band. McCready, bassist Rick Friel, guitarist Danny Newcomb, and drummer Chris Friel started playing together when they were 11. After over 10 years together without releasing a record, the band split up. Now reunited, they've taken on Carrie Akre on vocals, based on McCready's desire to "put together a project with a woman singer."

The album itself is not of any note whatsoever. It doesn't especially resemble Pearl Jam, but it has definitely been done before. The strings at the end of the single "Silver Lining" seem to be directly taken from Bush's "Glycerine" and the rest of the album just sounds like The Rembrandts when they're really mad. Take my word for it, you don't want to piss off The Rembrandts.

-Josh Beitel



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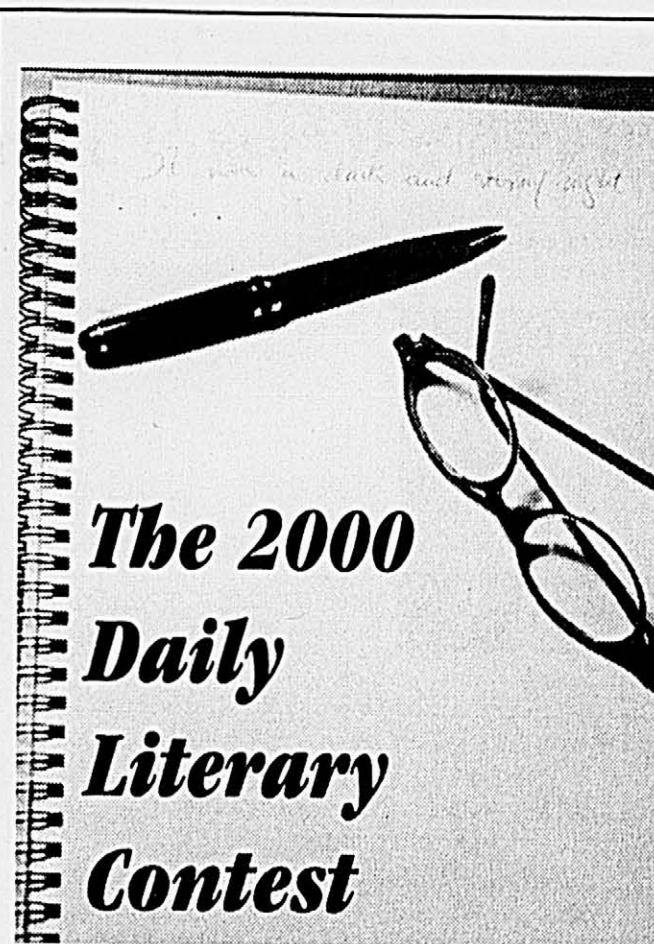
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The 2000 Daily Literary Contest

Deadline: March 17

The Daily is proud to announce the 2000 edition of the Daily Literary Contest. This year's contest is a revival of a proud Daily tradition from the 1940s, 1950s, and early 1960s. Past winners of the contest have included Leonard Cohen and Irving Layton. The contest features three categories: poem, essay, and short story.

The Rules

All entries must be received by 5 pm on Friday, March 17, 2000 in the box in The Daily's office in Shatner B-03. The contest is open to all McGill students. All entries must be typed on 8.5x 11" paper. Essay entries must be no more than 1000 words, and may be on any topic. Short stories must be no more than 2000 words. Poems should not exceed 1 page in length. Essays and short stories must be double-spaced. Entries should have a cover page with the following information: name, year and program, phone number, e-mail, and a brief biographical sketch to be published with winning entries.

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Daily Publication Society (DPS)

Special General Meeting (SGM)
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time and place TBA

The Election of the DPS Board of Directors will take place at an SGM. Nominations/applications extended to March 15.

Applications for CRO and Judicial Board are also being accepted at this time. Nomination kits for all of these positions are available at the Daily/Délit, room B07 Shatner. Please watch for further announcements.

For further information
please contact:
John Godfrey, Chief Returning Officer, DPS, at
398-6790 or 398-6784

Sophistry and the Spice Girls

McGill Drama Festival continues with pointless arguments and pop culture



BY ILAN MUSKAT

McGill Players' Theatre has put on a pair of excellent shows for their second set.

The first is a slight but feisty black-comedy-descent-into-introspection entitled *The Sophists*, following devoted slacker Thomas (Simon Phillips) and his serious-minded roommate Gray (Mike Vitorovich) as they take opposite sides in an argument about, essentially, whether anything means anything.

Things take a turn for the madcap when Dolores (played by a fearlessly, but sometimes exhaustingly physical Talliesan McEnaney) is berated by Gray who is already incensed by his earlier interaction with Thomas.

Although the play decides to make its point by "colouring outside the lines" in a

The *Sophists* by Kely Canavan opens the evening manner reminiscent of this year's earlier *The Nose* (which also featured McEnaney), one wonders whether such an indirect and self-referential approach is necessary to hammer home the play's idea: that maybe what people do every day is really important, or maybe it's (as the Simpsons would say) "just a bunch of...stuff, that...happens".

It's the choice that was made, however, and Thomas, Gray, and Dolores move from position to position during the play and its aftermath fleshing out different spins on the idea, but ultimately things become just a little bit goofy.

The major downside of *The Sophists* lies in the lack of a focused clarification of its message. Still, it's very entertaining and the staging, particularly the physical comedy, and the performances are solid. Though it's not a doctoral dissertation, the

play's philosophy definitely gives you something to chew on.

The second play is *Zig-a-zig Ha! The Ha!* is totally accurate. This play is way the hell funny.

I wrote that because it's also, at the very least, a PG-13 experience.

The heart of the play comes from the interaction between Linus (Grant Spurling) and Ben (Stewart Harrison), who fill roles as latter-day Dante and Randall (for those of you who've seen *Clerks* also, please note that writer Hershfield is a dedicated pop-culture encyclopedia and you'll appreciate brushing up on your late-80s-early-90s trivia before you show up).

With a bookend/greek chorus by the brilliantly slinky Succubus (Julia Loewi, looking for all the world like Posh Spice) and pure-sex Incubus (Andrew Marks) in a pleasantly consistent rhyming free-verse, it confronts the question of what romantic fulfillment is supposed to mean, and why it may be so elusive.

It has traces of the '90s deconstructionist romance film (wish I had an example here), but with a harder edge owing to the careful pacing of Scott's direction and the brilliant interplay between Harrison and Spurling. Grant Spurling's stand-up routine early on (much as I hate to give it away) conveys more biting anger and insight than any recent

twentysomethings movie, and represents an inspired pairing between a powerful comic actor and an intelligent, skillful writer. Stewart Harrison's Ben is a supportive foil to Linus with an endless succession of comic self-deprecation and traces of morality amidst "pure evil" one or two jumbled lines never snapped the mood.

Girl Power was provided by the characters of Lucy (Amber Sessions) and Thomas' best female friend Jemma (Sarah Richardson). As the linchpins of the romantic shenanigans which motivate the play's plot, the two did once or twice fall into a flat "here is my line" delivery, but generally held their own alongside Linus and Ben. Richardson's Jemma gets a chance to show real emotion as she interacts with Simon Strauss, playing a wannabe suitor whose background brings out some complicated issues with which the characters wrestle (I'm keeping it under my hat for now).

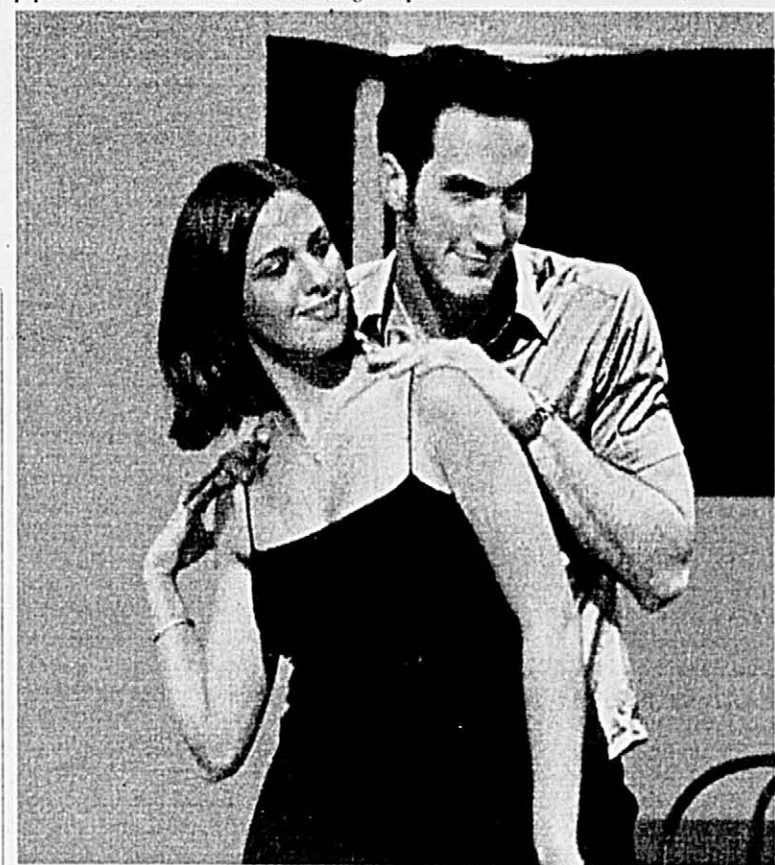
The play's title is a tributary of the river of pop culture that flows like life's blood through

this work. The punchline is that maybe we don't know what we really really want but that there are still some things which are important. Although the story moves, it doesn't necessarily wind up anyplace new or different.

It's more about the trip itself, and about what the characters find out about themselves as the events unfold. Plus, it's funny and you'll hurt yourself trying not to blow a lung laughing.

If these two plays are any indication of the calibre of student writing and performance in the rest of the McGill Drama Festival, the next couple of weeks should be a lot of fun for the theatre-going McGill student. So get out there and watch some plays.

The second night shows will be performed again on the 10th, 15th, and 18th at 8:00 at Players Theatre. Tickets are \$5 for one night or \$10 for a festival pass.



Succubus and Incubus in *Zig-A-zig Ha!* by Dan Hershfield

The Richard F. Salisbury Memorial Lecture

Established in 1986 as the Distinguished Faculty Lecture, and renamed in 1989 in honour of the late Dean Salisbury, the Richard F. Salisbury Memorial Lecture gives the McGill community and others an opportunity to hear McGill scholars speak about their research.

For more information, contact: Susan Sharpe, 398-4216; Lynne Darroch, 398-2658; or Natalie Zenga, 398-2605

Faculty of Arts
McGill University



Maggie Kilgour

Professor, Department of English

DEAD MEN TALKING

The Puritan poet John Milton and the classical author Ovid seem worlds apart in terms of religious beliefs and poetic visions. Yet Milton claimed Ovid as one of his favourite authors, and, throughout his life, drew upon his poetry. This lecture explores some of the ways in which Milton's dialogue with Ovid might speak to the present.

Mon., March 13, 2000

4 pm

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